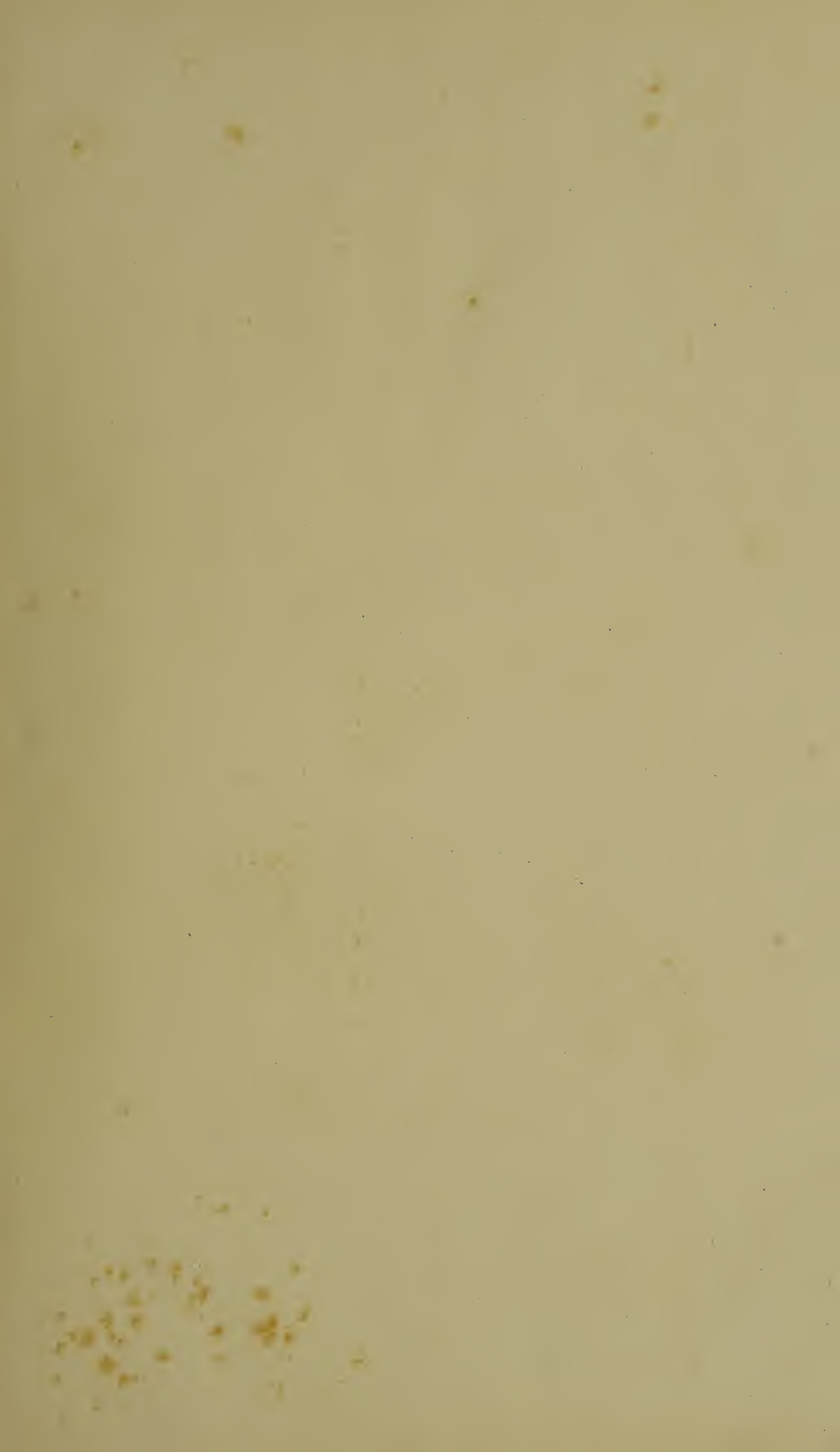




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ANCIENT COSTUME

OF

Great Britain and Ireland.

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SELECTIONS  
OF THE  
ANCIENT COSTUME  
OF  
Great Britain and Ireland,

FROM THE  
SEVENTH TO THE SIXTEENTH CENTURY,  
OUT OF THE COLLECTION IN THE POSSESSION OF THE AUTHOR.

---

BY  
CHARLES HAMILTON SMITH, ESQ.

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“ Omnes artes quæ ad humanitatem pertinent habent quoddam commune vinculum et  
quasi cognatione quadam inter se continentis.” CICERO.

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LONDON:

PRINTED BY WILLIAM BULMER AND CO.  
*Shakspeare-Press,*  
FOR MESSRS. COLNAGHI AND CO. COCKSPUR-STREET.  
1814.

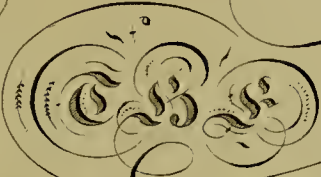








Royal Highness



PRINCE REGENT

This SERIES of the

Ancient Costume



ENGLAND,

Is by permission most humbly & respectfully Dedicated

To His Royal Highness's

most humble & most obedient Servant

Charles Hamilton Smith







## P R E F A C E.

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THE COLLECTION of ANCIENT COSTUMES exhibited in this Volume is selected from an immense mass of materials in the possession of the Author. It was originally begun for private amusement, and with a view to ascertain more correctly the Clothing, Arms, Decorations, and appearance of historic characters in the earliest periods of our annals, than had as yet been attempted. It was evident that, notwithstanding the labours of the accurate Mr. Strutt, truth of costume was little regarded either by Painters or Actors; and it seemed that this inattention to so essential a part of historic representation arose from a prejudiced idea in a great proportion of the Public, which conceived, that the pursuits of the Antiquary are dry, tasteless, and inelegant; and that to introduce upon the stage or upon the canvas materials derived from such a source, must naturally destroy all beauty and harmony, and produce an insipid if not a burlesque effect. But an inspection of the following Specimens will tend to prove the notion groundless, and shew that when the outline of the human form is preserved tolerably correct, the draperies and armour will not be wanting in beauty or grandeur. Far from diminishing the impressions intended to be conveyed, an adherence to the Costume of the times represented will augment the illusion, and assist to explain the meaning.

The materials from which the Costumes are compiled, are Monumental Effigies, Brass Plates, Paintings on Glass, Seals, and ancient Illuminations. But as exact copies, or fac-simile representations, from subjects often



mutilated, interest only the amateurs of Antiquities and perplex a young artist, it appeared to the Author an improvement to restore the mutilations, correct the drawing of the figures, and to vary and animate the attitudes of recumbent and kneeling effigies. But in venturing upon this deviation from rigid copy, he has been attentive to the time of his subject, and if a restoration is not the exact representative of what really occupied its place, it is at least taken from some contemporary subject, which from comparisons among a great multitude of materials, it was easy to select. For the colouring of such Monumental Statues or Seals, as were not indicated by armorial bearings or by the paintings of the originals, he has invariably had recourse to illuminations ; and if statues have in general been preferred to drawings, it is because the sculptor was obliged to detail and render his subjects more intelligible than the painter. Between the endeavours of both it has been easy to imitate or to express their meaning ; and it is hoped that the Costumes will present not only the true habits of the time, but also of the individuals pourtrayed.

A further inducement to take the subjects from Monuments, arose from their being (at least in several instances) Portraits which have not been engraved ; and had the extent of the work admitted the propriety of carrying the idea further, the Author could have produced from his private collection a list of thirty Kings, many Queens, and a crowd of heroes. But the number of plates being limited, he trusts that the various specimens which are exhibited, will be sufficient to give a general view of the variations in the habits of our ancestors, and that it will be felt as a consequence, that historical representations on the theatre and on canvas are capable of being improved and heightened by a closer adherence to the habits of the times than has hitherto been practised.

In order to place the Collection in a proper order and fix a more limited idea of the periods when the different habits were in vogue, an attempt has been made to place, as near as possible, the true date of each Specimen.



The Author has taken the year of the death of the personage represented, when the subject was taken from a Monument; that of the accession to a crown or title when it was copied from a Seal. Of Paintings on Glass and illuminated Manuscripts, the artist's time of life, a date in the book, the arms or badges of some distinguished person for whom it was made, and at length the comparison of several thousand sketches have served as criterions for their chronological classification; and by referring to the authorities under their proper heads, the true or approximate date will readily be found.

Some subjects are crowded together in a kind of historical composition, such as shipping, military engines, guns, tournaments and processions. Some of these are extracted from one MS. others from several, and consequently their dates are considerably more vague. Of the female habits, the limits of the work have not allowed room to exhibit a great variety, and their diversity is so extensive and the alterations of fashion so constant, that to have attempted a representation of a regular series would have been impossible, even if the Costumes had been carried through several volumes.

The lower orders of society have scarcely been noticed, because they excite less interest; and it may be considered as a general rule that the habits of those classes always imitate the fashions of their superiors, though at a humble distance, and deprived of those ornaments and superfluities which would encumber them in their avocations, or amount to a price above their means.

As the publication consists of selections from an extensive Collection, the arms under the figures do not shew the immediate connection which they have in the originals: but as this circumstance is not of much weight, they have therefore been introduced to embellish the work, and throw occasional light on the subjects.

It was the intention of the Author to have entered in his preface upon a general view of the ancient Costume, and in particular to have given more



precise notions of the introduction, alterations, and improvements of ancient armour; but a sudden call to duties of a very different nature has compelled him, for the present, to relinquish his object, and to conclude the few remarks which he is now enabled to make, with the expression of his sincere acknowledgments for the favourable and indulgent reception which his work has obtained, and to apologize for the inaccuracies and *errata* which are to be found in it. This indulgence he trusts will be granted him, when his readers refer to the place from whence this preface is dated, and it is observed that he is not only cut off from all reference, but that his mind must necessarily be turned with attention towards the events which are passing around him.

His Majesty's Ship *Horatio*, in the Room-pot  
on the coast of *Zeeland*, 6th December, 1813.

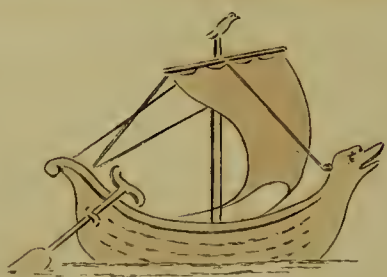








*Anglo Saxon King  
& his armour bearer.*



750.

*of the Eighth Century  
Equipped for battle.*



## COSTUME OF THE EIGHTH CENTURY.

### ANGLO-SAXON KING

#### AND HIS ARMOUR-BEARER EQUIPPED FOR BATTLE.

ANNO 750.

THE Pagan Saxons, as described by Sidonius Apollinaris and Paulus Diaconus, were totally destitute of defensive armour, and almost of clothing; confiding in their lofty statures and hardened constitutions, they defied alike the injuries of the weather and the weapons of the enemy. A short tunic was deemed sufficient to resist the former, and a broad shield served to protect them against the latter: a heavy spear and a broad sword were the offensive arms upon which they chiefly depended. The battle-axe was likewise in common use among them; and it is asserted, that the national denomination of Saxons was derived from *Se-ax*, the name by which this weapon was distinguished.\* But after they had penetrated into the dismembered provinces of the Roman empire, and vanquished nations more civilized than themselves, their love of novelty and natural ingenuity, led them to adopt many habits and customs of those among whom they were settled, and whose religion they had recently begun to approve. Their houses, which hitherto had been circular hovels, assumed a square form; and their ships were likewise improved, by imitating the remains of Roman models. The use of trowsers became common; the hood and mantle was introduced, and they even imitated the practice of painting their bodies. Defensive armour became in vogue; their ancestors had fought bare headed, or protected by incommodious square helmets, which hung like boxes about their temples:† they now assumed the conical cap; and in the specimen before us, we have the first instance that can be found in the designs of the Anglo-Saxons, still extant in this kingdom, of defensive armour. The original is meant to depict Abraham, attended by his armour bearer, engaged against the five kings to rescue his brother Lot. The person of the patriarch or chief, is the only one protected by body armour; and the design tends to prove, that in the eighth century, princes alone, among the Saxons, were provided with such an improved safeguard for their bodies. Judging of the rude design from which the drawing is taken, it would appear, that the lorica or cuirass, consists of some strong substance, probably leather, upon which iron rings have been sowed closely together. His head is encircled with a crown, consisting of a band, surmounted by three *fleur de lys*.

\* It is singular that the Saxons should have derived their name from this weapon, and the Franks from the *Francia*, which was another kind of battle-axe; and yet that modern authors should pretend that the axe and bipennis were solely used by the Danes; probably battle-axes were generally used by all the barbarous tribes, until by commixture with more civilized nations, they gradually relinquished this rude weapon; and the Danes being the last of the northern invaders, were also the last to abandon it.

† There are some instances of this kind of helmets in my own collection of drawings, taken from early Anglo-Saxon MSS. Strutt has likewise published the figure of a king, with a quadrangular crown. See *Dresses and Habits*, Plate XVII. See also Montfaucon *Mon. Française*, Plate XXVI.—These square helmets are noticed by the ancient Welsh bards.



## COSTUME OF THE EIGHTH CENTURY.

This, Mr. Strutt considers as the *ciningr-helme*, or king's crown of *Verstegan*; but it is probable, that the crown and helmet of a chief was not the same; but that the latter partook of something of the shape of those which are visible on the seals of King Edward the Confessor; that is, a coronet imposed upon a skull cap of leather or metal. In the crowd behind the king is seen a banner, such as are often designed in Saxon illuminations: none, however, are distinguished by armorial bearings, although it is asserted that the first invaders bore the resemblance of a horse in their standards. Sigmund Birken, and other modern Saxon genealogists and heralds affirm, that the two chieftains who first landed in Britain, as well as all their Pagan descendants, bore a black horse (the coal black steed of Odin), and that the white horse was assumed after their conversion to Christianity. But whether Hengest and Horsa assumed the representation of this animal in reverence to the steed of Odin, or as the type of their own names;\* or whether it was borrowed from the Britons, is not easy to determine: certain it is, that the figure of a horse, or more properly a mare, was stamped upon British coins as early as the reign of Cunobelin; not indeed as an armorial distinction, but as connected with some mystical reference to the archite worship of the Druids.

In the back-ground are several other Anglo-Saxon warriors engaged in action; below, an ancient specimen of a ship.

### AUTHORITIES.

The king and armour-bearer from a MS. in the Cotton library at the British Museum, marked Claudius, B. IV. The ship from a drawing, which I consider as the most ancient delineation now remaining: it is copied from an Anglo-Saxon celestial sphere, in a curious MS. in the Harleian Collection B. M. marked 647. The design represents the constellation *Argo*, and must necessarily have been a copy of one still more ancient.

\* Hengst, a stallion. Horsa, Hros,—a horse.







Etched by L.A. Atkinson

Aquainted by Hill

Anglo Saxon Women



of the VIII Century.

750



## COSTUME OF THE EIGHTH CENTURY.

### ANGLO-SAXON WOMEN.

ANNO 750.

THE Anglo-Saxon women were habited with simplicity, convenience, and elegance ; a taste which denotes they were as yet far distant from that restless desire of variety, which is ever attendant on an advanced state of civilization, the characteristic of superfluity, and the companion of luxury. They dressed in long loose gowns reaching down to the ground with large sleeves. Notwithstanding the assertion of Verstegan to the contrary, there is little doubt but they wore linen under the gown ; though probably dyed of various colours ; and the close sleeves observable within those of the gown, may be conjectured to represent that part of the dress, which, even in the earliest ages, seems to have been worn by all the northern nations. The gown in the illuminations is not unfrequently embellished with bands of different colours, or of embroidery, about the knees and at the bottom. It does not appear they wore any other covering for their heads than the veil, coverchief, or hood, which falling down upon the forehead, was carefully wrapped round the neck and shoulders. Their shoes were plain, sometimes slit down the middle of the instep, and commonly of a black colour. Over the shoulders often appears a cloak which seems to have had a hole cut in the middle for the purpose of passing the head through. These general habits continued to be worn for several centuries after the period under consideration, and indeed with little alteration but what arose from a more cultivated attention to the embroidery and disposition of colours down to the end of the Saxon æra. In the oldest manuscripts where colours have been employed, green, blue, and light red seem to have been the predominant hues of the clothing, though there are some pink and others violet, but very few perfectly white.

The figure on horseback has besides the gown and under garment a hood and cloak of the description above mentioned. It is worth observing that riding sideways is not so recent a practice as has been asserted ; the figure sits however on the off side of the horse. The other is spinning or winding something from a bobbin. The back-ground is ideal.

#### AUTHORITIES.

Both the riding and sitting figures, and the axe observable under the horse, are copied from an Anglo-Saxon MS. of the eighth century in the Cottonian Library, B. M. marked Claudius, B. IV. The ancient lyre below, from another somewhat posterior in date, marked Tiberius, B. V.









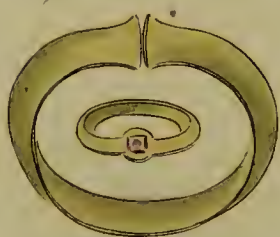




Etched by J.A. Atkinson

Aquainted by Hill

Anglo-Saxon  
of the



A.D. 850.

IX Century

Pub'd Oct. 1812, by Colnaghi & Co. 23, Cockspur Street, London.



## COSTUME OF THE NINTH CENTURY.

### AN ANGLO-SAXON LADY.

ANNO 850.

THE plate represents a lady of rank in full dress. On the head she wears a double veil, and a perforated mantle over the shoulders. It is asserted in the most early historians, that the Anglo-Saxon women were celebrated, long before the conquest, for their skill in embroidery; accordingly we find her gown embellished with a border of needle-work edged with beads. The sleeves descend only as far as the elbows, and are of considerable width. Below is seen an under garment with close sleeves, and reaching down to the ground.

Behind the lady appears a kind of vehicle, several specimens of which are to be found in the drawings of that period. The carriage has uprights fixed before and behind with a body shaped like a hammock suspended between. The whole, and in particular the spokes of the wheels, are painted with various colours.

Under the figure are represented a bracelet and signet-ring. Bracelets and rings were worn by both sexes; but the signet-ring was reserved for the great, or men in authority. The place where it was usually fixed is not mentioned. As for the common ring, Mr. Strutt thinks the third finger of the left hand to have been its proper place.

#### AUTHORITIES.

Lady from an Anglo-Saxon manuscript in the Harleian library, B. M. 2908. Chariot from the Cotton library, marked Claudius, B. IV. Signet and bracelet from Tiberius, C. VI.













Ch. S. del.

Engr. by J. A. Atkinson

Aquainted by Hill

Costume of a  
presumed to represent Hywel dda  
King of



Cambrian Prince  
or Hywel the good  
Wales.

Pub. March 1833, by Colnaghi & Co.

ANNO 940.

23, Cockspur Street, London.



## COSTUME OF THE TENTH CENTURY.

### A CAMBRIAN PRINCE,

PRESUMED TO REPRESENT HYWEL DDA, OR HYWEL THE GOOD,  
KING OF WALES.

ABOUT THE YEAR 940.

A DRAWING copied from an ancient Welsh MS. containing the laws of Hywel dda, has furnished us with the curious design, which we conjecture to represent that prince, as he appeared in the hall of judgment. Although the habits of the other figures, in the original outlines, seem to indicate that the copy is not of a date coeval with the time of Hywel the Good, yet, from various circumstances, we are led to presume, that the principal figure is meant to designate his person. This conjecture rests on the facts; that he was the first who embodied the Cambrian laws in a systematic and regular series; that, in the accomplishment of this beneficial enterprise, he twice visited Rome, for the purpose of consulting the literati of Italy and the laws of the Roman emperors, relative to Britain; and that, having finally compiled his code, he caused three\* copies to be written and deposited in his three palaces, so as to be at all times within his reach. As it appears, that Dr. Wooton, when he composed his work, found seven and twenty copies still extant, it is probable that the three original manuscripts had been diligently studied and transcribed; and that the design, which is necessarily prefixed to the laws, and which contains the figure before us, was likewise copied from the original, as it is intended to represent the disposition of a court of justice, and points out the places where the king and his advisers, the plaintiff and defendant, with their several counsel or friends are to be placed. If it be objected that the costumes of the attendants are more modern than the tenth century, it may be answered that the transcribers might perhaps take that liberty in later copies, as far as it regarded the parties in court, without, on that account, changing the representation of a revered sovereign and legislator.† This opinion is strengthened from the circumstance, that the costume of Hywel is certainly not Anglo-Norman. The crown is rather Anglo-Saxon, and the robe, which he might have brought from Rome, is not of the form worn after the Conquest, but appears to resemble the dalmatics with wide sleeves, observable on ecclesiastical figures designed in the earlier Italian MS. The original is drawn with different coloured inks, so as to convey the idea of a purple robe, lined with ermine and partially bordered with lace. In the Plate before us, the accessories have been omitted, and the King is represented, as entering the porch of his wooden palace on the Tâf,‡ which, it is fair to conjecture, must have borne something of the character of the wooden church at Greensted in Essex. Hywel went to Rome, on his first journey, in 926, and died anno 948.

\* Vide Powel's Historie of Cambria.

† He was only the compiler and modifier of the laws. They were originally edited by Dynnwal Moelmud.

‡ It was called Ty gwyn ar Dâv, or the White House on the Tâf. See Donovan's Tour in South Wales.



## COSTUME OF THE TENTH CENTURY.

### AUTHORITIES.

The figure of the King from a drawing copied by Samuel Rush Meyrick, LL. D. and F. A. S. from an original MS. formerly belonging to Sir John Sebright. The building part of the south view of Greensted Church, Essex. Under the figure the representation of an ancient harp, copied from the celebrated harp of the Irish King Brien Boromh, which was carried to Rome in the beginning of the eleventh century, and sent a present to King Henry VIII. in the sixteenth, and is now in the Museum of Trinity College, Dublin.









CHS. del.

Engraved by L.A. Atkinson

Aquatinted by J. Hill

Habit of a Bishop



950

of the 10<sup>th</sup> Century

Pub. May 16, 1812, by Colnaghi 8. C. 23, Cockspur Street, London.



## ANGLO-SAXON PONTIFICAL COSTUME.

### HABIT OF A BISHOP AND MONK OF THE TENTH CENTURY.

ANNO 950.

THE art of illuminating books does not seem to have been generally practised until the beginning of the eleventh century. Before that period these embellishments usually consisted of outline drawings done with a pen in different coloured inks. The design from whence the present costume is copied, has been executed in this manner with the addition of a few slight touches of the pencil with colour: it is placed at the head of an Anglo-Saxon translation interlining a Latin paraphrase of the psalms by St. Jerome. The bishop is slightly turned, so as to be viewed a little more sideways than in the original. In his right hand, he holds a maniple, while the other is extended in an attitude of exhortation. His surplice and albe are richly embroidered with flowers, &c. and the whole costume, with the exception of the colours, which vary in all the drawings, and the absence of the mitre and crosier, is similar to that of other prelates and dignified clergymen of the same period. To supply this deficiency, these insignia are displayed below, under the figure, from other documents. Behind the bishop is seen a monk, holding a sacred banner or labarum, such, as, in all probability, was borne before some of the Anglo-Saxon kings, and first preachers of the gospel.\* Both stand on the steps of a building with a Saxon archway richly carved in the style of the tenth century.

#### AUTHORITIES.

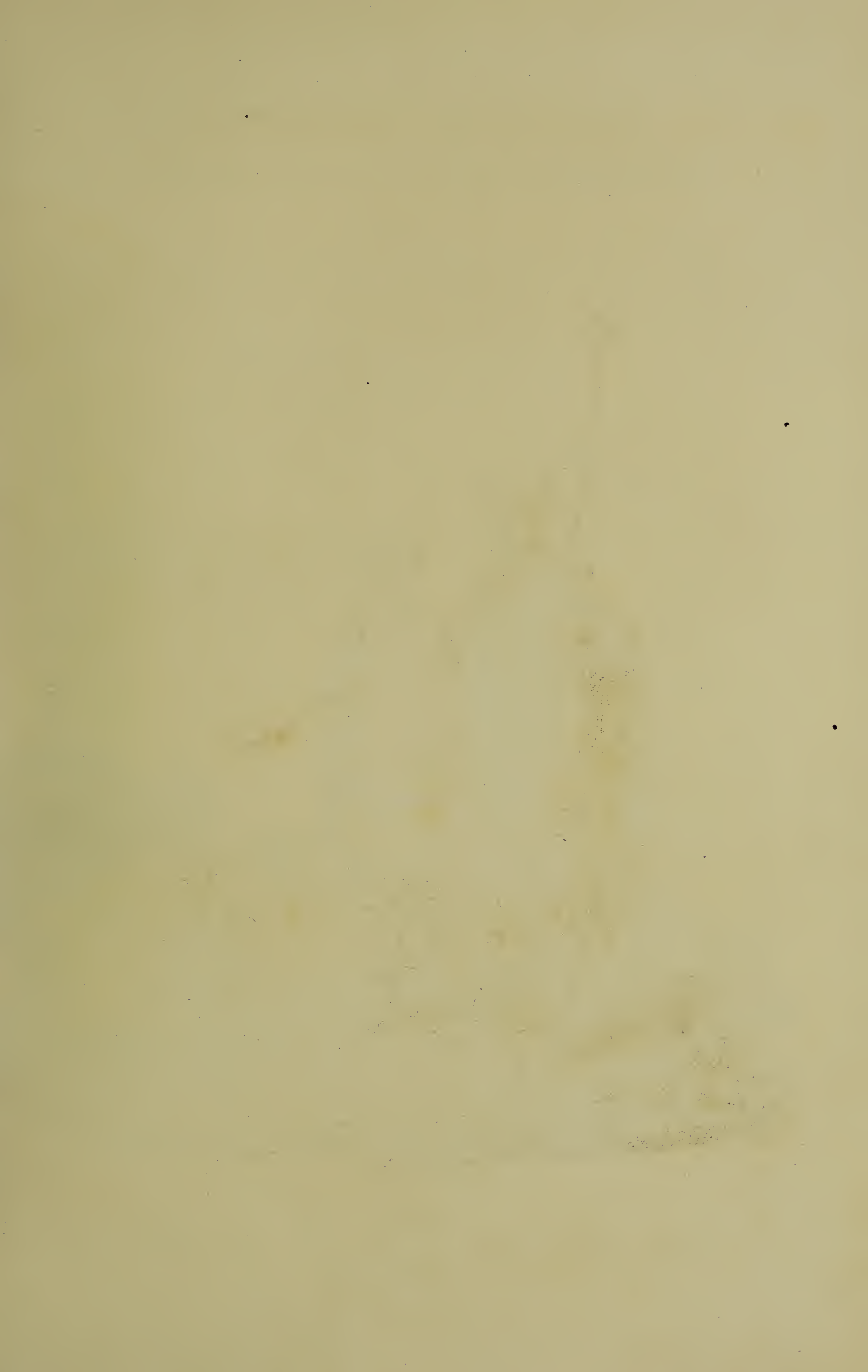
The Bishop from an Anglo-Saxon manuscript in the British Museum marked Cotton: Tiberius, C. VI. written in the tenth century. The monk, banner, crosier, book, and mitre from Cotton: Nero, C. IV. The archway from the doorway in Tidmarsh Church, Berks, coloured in imitation of the arch over the original design in Cotton: Tiberius, C. VI.

\* For this practice we have the authority of Bede, who reports St. Austin to have had a banner of this kind borne before him during his apostolic labours in this kingdom. *Ecc. Hist. Lib. I. Cap. 25.*





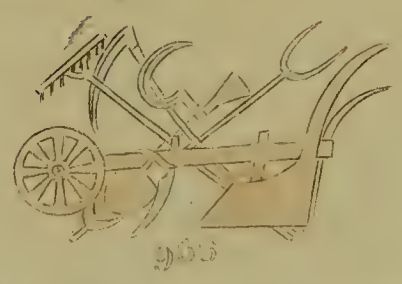








King Edgar with an Anglo



Saxon Youth of distinction.



## ANGLO-SAXON COSTUME OF THE TENTH CENTURY.

### KING EDGAR, AND A YOUTH OF DISTINCTION.

ANNO 966.

THIS Costume is taken from an ancient illumination at the head of a book of Grants bestowed by King Edgar himself to Winchester Cathedral, dated anno Domini 966. The King is represented in the same attitude as in the original, excepting that both hands are lifted up to heaven; he wears on his head a plain crown of gold; his tunic of purple is short, and discovers the knees bare, at least in the present state of the colouring of the original, the hose are not visible; the leg bandages are of a brown colour, and continue from the calf by a single turn to wind above the knee, where most probably they are fastened to the drawers: the mantle is blue, trimmed in and out side with a broad gold lace, and fastened on the left shoulder by a plain gold fibula. The King holds in his right hand a staff or sceptre of a whimsical form.

Notwithstanding this instance, the dress of the Anglo-Saxon monarchs and princes usually consisted of a tunic reaching down to the feet, and the mantles fastened on the right shoulders; the regal colours were mostly purple and light blue; the crowns seldom radiated, but commonly *bottony* or *flory*: the sceptres had sometimes a globe or ball, at others a kind of fork like the rests of the ancient musketeers. When the Kings were seated on thrones, according to the ancient illuminations, they hold a short sceptre in the left and a sword in the right, or a sword in the right hand only; not unfrequently the King held a sceptre, and an officer resting on a shield, bore the sword.

By the side of the King is represented an Anglo-Saxon youth of distinction; his mantle fastened on the left shoulder (perhaps as a sign of nobility); the tunic short, and embroidered with various colours; the legs cross-gartered. Both the figures remind the observer of the Highland dress of the present time, and convey an additional proof of its high antiquity. This youth, as well as almost all the figures in Anglo-Saxon illuminations, is represented bare-headed.

In the back-ground is CROYLAND BRIDGE, divested of surrounding buildings. Although it is a matter of dispute, whether the present triangular bridge actually stood so early as the tenth century, it is nevertheless certain that the triangular bridge is mentioned in Saxon manuscripts of that period.\*

\* The first mention of this bridge is in the charter of †Edred, King of Britain, 943, where the boundaries of Croyland Abbey are thus described:

“A ponte de Croyland triangulo per aquam de Welland versus

“Spaldelyng &c.”

This passage plainly proves the bridge to be a religious boundary, known as early as 943, and probably built some years sooner. It is conjectured to have been erected by the Abbot some time in the reign of Ethelred, who reigned only from 856 to 860; and this opinion is strengthened by the antique statue of that King being placed upon the bridge. Gough's History of Croyland Abbey, Bib: Top: Brit: vol. III.

† Dugdale's History of Embanking, page 210.



## KING EDGAR, AND A YOUTH OF DISTINCTION.

As armorial bearings were not in vogue at the date of this Costume, I have given instead, a Cluster of Implements of Anglo-Saxon husbandry.

King Edgar, or Eadgar, the Peaceable, began his reign in 959, and died in the year 975. His life offers several traits for historic painting; among others, the following might be selected :

King Edgar receiving the tribute of 300 wolves' heads from the Welsh. *Vide Malmesbury.*

The tributary Kings of England rowing King Edgar on the river Dee, while he steered the boat himself. *Idem.*

King Edgar offering the choice of swords to the King of Scotland. *Idem.*

### AUTHORITIES.

King Edgar from a Saxon manuscript in golden letters in the Cottonian library, British Museum, marked Vespasianus, A. VIII.; the sceptre or staff from Tiberius, C. VI.

Saxon Youth. Tiberius, C. VI.

Croyland Bridge as it now stands, omitting the buildings.

Implements of husbandry. Julius, A. VI.





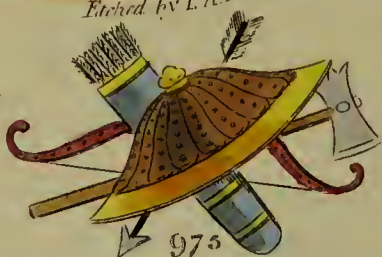




Etched by L.A. Atkinson

Aquainted by J. Havell

Anglo-Saxon Military Chief.



Trumpeter and Warriors.

Pub. April 1842, by Colnaghi & Co. 23, Cockspur St. London.



## COSTUMES OF THE TENTH CENTURY.

### ANGLO-SAXON MILITARY CHIEF, TRUMPETER, AND WARRIORS.

ANNO 975.

IT seems to have been the peculiar lot of the nations residing in temperate regions, to make an early discovery and a regular use of defensive armour. Those who inhabited further to the south, were averted from this practice by the heat of the climate and the natural indolence of their bodies; and those who ranged through the forests of the north, contemned its use, not so much from a total want of civilization, as from an enthusiastic and impetuous valour, which held for cowardly every action that bordered on prudence or precaution. Accordingly the first Saxon invaders of Britain appeared in the field with little or no defence about their persons, save only what was to be found in hearts the most undaunted, and in a strength of sinews the most firm. They rushed into battle protected by a shield only, bare-headed, and with the sword and spear decided the contest hand to hand with the enemy. But after they had imbibed some dregs of the arts which the Romans had left behind, and the possession of a more genial soil had somewhat softened their martial spirit, they began to assume both breast-plates and helmets. The\* most ancient of these which we have been enabled to trace is in form not unlike those of the Romans, resembling the naked body, with the abdominal muscles distinctly visible. The next† seems to consist of several circular bands hanging with fimbriated edges, the one over the other, and dividing the body in three or four horizontal joints, from the shoulders to the hips. The last species of armour, are of the hauberk kind, ringed, scaly, or of mail: closely resembling those of the earliest Anglo-Normans, though of ruder workmanship, and covering the trunk only. It is now impossible to ascertain positively of what materials the two former, as well as the first helmets, were composed. From the various colours with which they are painted, and the general appearance of their forms, we conjecture them to have been made of the dried or untanned hides of the buffalo and the elk. The shields probably of similar materials, are commonly of an oval shape, stained in circles with different colours round their bosses, and of dimensions so as to cover the body from the chin to the groin. The helmets or caps sometimes indicate the appearance of fur, though more generally that of leather, and in latter times of metal; they are of the Phrygian form, conical, or with serrated crests, and painted with various colours. The spears having long staves, are headed with broad lanceolated or barbed points; and the swords, not as Verstegan asserts, curved, but broad, straight, and of considerable length.

The Chieftain, whose figure we exhibit, has no breast-plate, but an embroidered

\* Harleian, 603. † Harleian, 603, a Psalter in Latin according to the version of St. Jerome, 10th century.



## COSTUMES OF THE TENTH CENTURY.

tunic, and buskins or hose over his trowsers ; his helmet and shield seem to be of painted leather, with metal rings round the edges. On his forehead appears the earliest indication of the nasal projection. His sword is ornamented with studs ; his spear is barbed ; and if the width of the plate would permit, ought to be of sufficient length to poise regularly in his fingers. It has been remarked that there is little projectile power in the manner of his holding this weapon : to this we have no other answer to make than that we have copied the grasp such as it is in the original.

Behind the Warrior is seen a Trumpeter sounding the war trumpet, which seems to be a kind of bugle or buffalo's horn. In the back-ground are Anglo-Saxons charging on horse-back.

### AUTHORITIES.

From the Cottonian Collection in the B. M. Chief, Tiberius B. V. Trumpeter, Cleopatra, B. VIII. King and figure with conical cap, Claudius, B. IV. Phrygian cap before the King, Cleopatra, C. VIII.

*Arms.* A selection of military implements from the authorities just quoted.







Etched by J.A. Atkinson

Anglo-Danish  
of the reign



A.D. 1035.

Warriors  
of King Cnut

Pub<sup>d</sup> Oct 11812, by Colnaghi & Co. 22, Cockspur Street, London.

Aquainted by Hill



## COSTUME OF THE ELEVENTH CENTURY.

### ANGLO-DANISH WARRIORS,

#### OF THE REIGN OF KING CNUTE.

ANNO 1035.

FROM the beginning of the eleventh century, the Danes were greatly intermixed with the Anglo-Saxons. The nobility, in particular, had from the first invasions successfully exerted their valour, characteristic craft, and ambition, to obtain great possessions and influence in the kingdom. These circumstances, and the vicinity of their mutual origin, account for a similarity of manners and customs observable in the two nations. Both were armed with broad-headed spears, and straight ponderous swords : both bore large oval shields, and the bipennis or double axe, by authors usually considered as exclusively a Danish weapon, was sometimes wielded by the hands of Saxons.\* As a warlike instrument, the bow seems to have been greatly, if not altogether, neglected by this latter people ; for if the Bayeux tapestry can be deemed evidence, the small retinue of archers in the train of Harold, proves that his warriors had no reliance on this weapon. With the former, however, the case was in all probability different ; for as it is well known that the Normans first introduced the bow into France, there is little doubt, but the Danes (a kindred tribe) imported it into England : nay, the archers with Harold's army, depicted in the above-mentioned tapestry, are probably intended to represent some few Northumbrian settlers, whom his victory in the north had humbled into submission, and the momentary ascendant of the Saxon power had reluctantly forced into his service.

The first generations of Saxons, Danes, and all the other northern barbarians, seem alike to have despised defensive armour. It was only with the progress of conquest and its attendant luxury, that their descendants first deemed it prudent to adopt this kind of incumbrance. In their earlier habits, the Danes are represented with bare heads, and clothed in short tunics ; which in process of time, are embellished with broad collars, and borders of embroidery. Mr. Strutt has remarked greaves upon the legs of three† Danish figures, carved, and chased in gold, in the possession of Thomas Astle, Esq. Both nations certainly wore hose and shoes. Of the hair they were particularly careful ; but the Danes carried their attention to such excess, that they were considered the beaux of the eleventh century.

The plate represents their armour as worn at the close of their dominion in England ; it is not easy to ascertain what substance the artist intended to make his drawing represent, although the original is executed in colour, with care and splendour ; whether the crossed lines delineate scales of metal, or, like the ancient Sarmatians, of horn, ‡ sewed on a garment ; or whether they be, as Mr. Strutt

\* Vide Strutt's *Angel-Cynnan*, Vol. I. Plate 25, and page 78.

† Vide Strutt's *Dresses and Habits*, Vol. I. page 57 and 63. These figures are on a reliquary of undoubted antiquity, and represent the murderer Osecul and his companions, who slew Theodore Abbot of Croyland, A.D. 890.

‡ Pausanias, Lib. I. p. 50. Edit. Kuhn. or, as it seems, of the horn of horses hoofs.



## COSTUME OF THE ELEVENTH CENTURY.

imagines, wires interwoven with each other, and crossing upon leather ; or merely stitches of quilting, containing within scales or rings of metal. Their helmets are more spherical than those of the Anglo-Saxons, and being provided with a substantial nasal, are well adapted to resist the most violent blow from a sword or axe. The spears of the two nations nearly resemble each other, but the Danish sword is both longer and broader, and the scabbard more highly ornamented than the Saxon.

Below is a lunated shield or pelta, the peculiar protection of such as bore a bipennis. These instruments, and a Saxon kind of helmet frequently met with, having the Phrygian turn on the crest, remind us constantly of the same weapons represented by the ancient Grecian artists in the hands of the Amazons, and point remotely back to the Asiatic source of the northern nations of Europe.

### AUTHORITIES.

The warriors from an Anglo-Danish MS. prayer-book, said to have been the property of King Cnute the Great, now in the Cotton Library B. M. marked Caligula, A. 7. The shield and axe in various illuminations in the B. M.









## SHIPPING AT THE TIME OF THE CONQUEST.

ANNO 1066.

THE Norman nation manifested an early taste for the sea. Already, before the conquest of England, the Ocean and Mediterranean had witnessed its daring valour in naval enterprize. The last of the migratory tribes from the north, it was also the last to retain its courage and pristine institutions. War and rapine are the resources of a people contemning agriculture and regardless of traffic. Hence, ambition, avarice and want, by turns led the armies or guided the fleets of the Normans. In this manner they established their power in Sicily and Naples, in spite of the jealous strength of the Emperors of the East, and the no less jealous ambition of the Popes. In this manner also they were settled in the west of Gaul, although hemmed in by the warlike Franks, and faced by the sea covered with Saxons and Danes. While these two latter nations were mutually exhausting their strength in a lasting contest for the empire of Britain, the Normans, deriving little profit from war with their neighbours by land, turned their attention to the sea; not indeed as a new element, on which they were anxious to display their enterprize, but as a theatre formerly deserted, in order to be soon reoccupied by greater and more striking scenes.

The questionable succession of Edward the Confessor, had no sooner terminated in the hasty assumption of his Crown by Harold, than William of Normandy determined to assert his pretensions by force of arms. Accordingly, in less than six months he collected a fleet of eight hundred and ninety-six, or as the *Roman du Rou*, cited by Lancelot, affirms, with greater probability, of six hundred and ninety-six vessels: with this fleet, after some delays he crossed the Channel, and landing near Pevensey an army computed at sixty thousand men, gained in a few days the battle of Hastings, and soon after subdued the whole kingdom. Reflecting on the short space of time allowed for the preparations, and the magnitude of the force assembled for this great undertaking, we cannot refuse our wonder at the resources of the Norman dominions, and admiration of the energy of the government. Allowing these vessels on an average to have carried about an hundred men, the number of builders to construct, and of mariners and rowers to navigate them (even with the admission that many ships and crews were hired), must have been very great.

The subject of the plate before us is taken from the celebrated tapestry\* of Baieux, certainly executed soon after the Conquest. It represents, in a series of rude delineations divided into compartments, all the circumstances of that memorable event. The naval compartments are, the landing of Harold on an embassy to the Duke of Normandy; the building of the invader's fleet; its sailing, and arrival. Out of this latter compartment we have selected the Commander's ship, and a horse

\* The author hopes soon to gratify the public with an exact copy half the size of the original, of this most curious piece of antiquity. It was taken from Baieux, on the landing of the emigrants in Quiberon Bay, and conveyed to Paris, where it now remains.



## SHIPPING AT THE TIME OF THE CONQUEST.

transport: the other vessel in the distance is taken from an anterior part of the same subject—the departure of Harold for France. Ship-building had in the eleventh century acquired some improvements; there were, at least in the Mediterranean, ships of war with three masts, termed *Buccæ*. Carricks or hulks were vessels of burthen, by the Latin authors named *naves onerariæ*. Galleys and galiones were of different sorts and dimensions; the former were managed solely by oars; the latter had both oars and a mast and sail: these often carried sixty men in armour, with one hundred and four rowers, besides sailors. Of this class no doubt was the celebrated galley presented by Earl Godwin to Hardi Canute; and the vessel in the centre of the plate is most probably meant to delineate one of the same order. The construction of her hull is considerably curved at the keel, with the stem and stern much elevated; something like modern gondolas, or like Norway fishing-boats: although no indication of oars is to be found, we have no doubt of her capacity to row as well as sail. The rudder is not fixed to the stern-post, but on the quarter, in the manner of the Roman ships, and is paddle-formed, fastened about half way by a chain and bolt.\* She has but one mast, surmounted by a cross, under which is to be seen the great lantern to conduct the fleet by night, or perhaps a kind of round top for the pilot or sailing captain: the mast is sustained by three pair of stays or ropes, one to the stem, another to the stern, and two to each side. The large square sail is embroidered, and painted near the yard, and most likely altogether of some lively colour, so as to be distinguished at a distance. This sail constantly remained aloft, and when required to be furled, men climbed the mast for that purpose. The steersman holds the helm, and a superior officer sits in the bow. The shields around the gunwale denote her to be equipped for immediate fighting. They are ornamented with various crosses and devices, which, although they are not on the originals, are nevertheless copied from other shields in the same tapestry, and are merely exhibited to show that the Norman shields in those days were already embellished with crosses, monsters, and other symbols.

### AUTHORITIES.

#### The Baieux Tapestry.

\* The decayed state of the original gives no distinct appearance of this bolt and chain; it is however visible in others. The anchor on the bow also has been borrowed from another.







Richard 1<sup>st</sup> King of England  
and Earl of Anjou



Duke of Normandy & Aquitaine  
surnamed Cœur de Lion.



## COSTUME OF THE REIGN OF KING RICHARD I.

### RICHARD CŒUR DE LION.

ANNO 1189.

THE annexed plate represents the Hero of the Crusades, distinguished by the appellation of Cœur de Lion. His great actions are too well known, to warrant in this place any account of his life. It will be sufficient to state that the Costume is taken from the first of the two great seals which he caused to be made during his reign. The drawing is copied from the compared representations in Sandford's Genealogical History, and Dallaway's Inquiry. The King wears on his head a helmet of an elliptical form, bound about the jaws and neck by a flexible substance like cloth, much in the manner of the scull-caps of the modern Mamalukes. The whole body and legs are covered with hauberk and greaves of scale armour. His right hand sustains a long and ponderous sword, his left a shield embellished with two\* lions combatant, and in the middle a boss or projecting point. On the heels he has prick spurs, and his horse's accoutrements are considerably ornamented.

The second seal, which King Richard caused to be made on his return to England after his captivity in Germany, represents him on horseback, habited much in the same manner as in the former, with the exception of the helmet and shield. The shape of the helmet is of the flat kind, ornamented on the top with a crown of what Sandford calls the *planta genista*; but in the representations of the same seal in Speed and Dallaway, there is, instead, an indistinct stroke like a feather. The visor is a perpendicular plate entirely covering the face, with the exception of three horizontal perforations for the sight and breath, presenting altogether a most hideous appearance. The shield offers the first positive proof of the three lions passant guardant in pale being borne by the Kings of England.

It is worth observing that none of the great seals of the English monarchs, down to the second seal of Richard inclusive, represent the figures on horseback with a surcoat of arms; although the seal of John, used by him before his elevation to the throne, and most likely during his brother's expedition to the Holy Land, bears the impress of his figure adorned with that dress and the nasal helmet. Hence we may perhaps conclude, that the custom originated with the Crusaders both for the purpose of distinguishing the many different nations serving under the banners of the cross, and to throw a veil over the iron armour, so apt to heat excessively when exposed to the direct rays of the sun.

\* Although on the seal only one of the lions is visible, it is fair to conclude, from the boss or point being on the left of the lion, that another is understood to occupy the half of the shield that is not visible. Sir Henry Spelman is of this opinion, and Sandford quotes the following verses from Guil. Britt. Armoric. in Philippeidos :

Ecce comes pictavus agro nos provocat, ecce  
Nos ad bella vocat, rictus agnosco *Leonum*  
Illius in *clypeo*. Stat ibi quasi ferrea turris,  
Francorum nomen blasphemans ore protervo.



## COSTUME OF THE REIGN OF KING RICHARD I.

*Arms.* The shield of St. George, the distinguishing cross of the English during all the Crusades, and borne in the national ensigns to this day; the helmet above the shield is taken from the second seal of King Richard described above. Behind is a sprig of the planta genista, or broom pod, and on the side a battle axe, copied from one kept in the Belfort Tower at Ghent, said to have belonged to Baldwin *bras de fer*, Earl of Flanders, and weighing about eighteen pounds. The similarity of this weapon with the description of the axe belonging to King Richard, as mentioned in Mathias Prideaux, M. A. page 320, induced the compiler to give it a place here.

This King Richard, I understand,  
Per he went out of England,  
Let make an axe for the nones,  
Therewith to cleave the Saracens bones.  
The head in south was wrought full weele,  
Thereon were twenty pounds of steele.  
And when he came in Cyprus lond,  
This ilkon axe he took in hond.

Among the many subjects for the pencil of the historic painter the following may be selected.

King Richard ordering Isaak Comnenus, the captive King of Cyprus, to be put into silver chains.

The taking of the Saracen Dromond. *Rich. devisi.*

Richard's dispute with the Duke of Austria under the walls of Ptolemais. *Brompton.*

The defeat of the Saracens under Saladin. *De Rege Ricardo.*

The imprisonment of Richard at Vienna. *Hoveden. Math. Paris.*

Richard and King Philip killing the snake under a tree, during a conference near Ipoudun. *Rigord. Guil. le Breton.*

The battle of Gisors, where the motto of Dieu et mon droit originated. *Ex vetere codice MS. penes Gervasium Holles, quoted in Sandford.*

Richard's reconciliation with his brother John.

His death-scene, when he pardoned Bertrand de Gerardon. *Roger Hoveden. Mezeray.*

### AUTHORITIES.

The two great seals of King Richard I. *Vide Speed, Sandford, Dallaway.*







Sir Hugh



Bardolf.

1203.



## COSTUME OF THE REIGN OF KING JOHN.

### SIR HUGH BARDOLFE, OR BARDOLPHE.

ANNO 1204.

THIS Costume is taken from the fine statue carved in oak on the tomb of Sir Hugh Bardolfe, in the north aisle of the chancel at Banham, Norfolk. “ It represents a cumbent knight in armour of mail and small plates, like those on the seal of King Edward the Second ; a surcoat and round helmet. A large cinquefoil under his left arm bespeaks him to be Sir Hugh Bardolfe, who had a monument here, and died 120 $\frac{3}{4}$ . It was originally painted over, but is now almost bare : from the little paint remaining we may gather that the mail did not cover the head, but at the height of the mouth was laced with a red lace to a light head piece, which has a kind of crest or sharp eminence, running over it from behind forwards. The arms seem to have been covered with narrow laminæ, and these extended themselves quite over the fingers without dividing them. On the legs the mail seems to be formed of small square figures. The sword, which was placed very forward, is now gone : the sword-belt was of a yellow colour, flowered with green and red ; the girdle nearly like it. The surcoat, which is little longer than the coat of mail, is divided about four inches below the girdle ; it was of a deep brownish crimson flowered with yellow ; on the knees are plates which cover the mail of the legs. The spurs were gilt (the necks lost) and buckled on the instep with leathers painted green, red, yellow, and black. The paint is water colour, laid upon a very thick ground of whiting ; which in several places, as the mails for instance, is raised into a kind of relievo, so as to be quite rough to the touch. The colour of the lace which fastens the helmet is exceedingly vivid, owing to being laid upon gold.”

See a full account of this statue in Gough's *Sépul. Mon.* vol. I.

The statue is represented in profile, and the likeness preserved ; the attitude is altered into that of life, the sword restored.

Sir Hugh Bardolfe is presumed, by Dugdale, to have been a younger son of the first William Bardolfe, who, 22d of Henry II. was amerced at five marks for trespassing on the King's forests ; and was sheriff of Cornwall 31st of Henry II.

Sir Hugh was at first employed in a civil capacity at home, during King Richard's voyage to the Holy Land ; although he was soon after present at Messina, in Sicily, and one of those who undertook to make peace between his master and King Tancred. He adhered to the party of John, and opposed Will. de Lonchamp, Bishop of Ely, and was included in the Pope's excommunication. He was held in singular esteem by King Richard, and after his death much engaged in the broils of the Barons. He died the 5th of John, without issue.

*Back-ground.* Castleacre Castle partly restored. This castle, so called from being in a field, was the ancient seat of the Earls of Warren. John, the last Earl of that name, gave this manor and all his lands to King Edward II. Afterwards



## SIR HUGH BARDOLFE, OR BARDOLPHE.

King Edward III. in the year 1328, granted the above donation to R. Fitz-Allan, Earl of Arundel, the son of Alice, sister and heir to John, the last Earl.

*Arms.* The arms of Bardolfe, three cinquefoils, were variously tinctured. Edmonson enumerates no less than eight. In the ancient roll of armorial bearings of the knights in the camp of Henry III. (see the Antiquarian Repertory, vol. III. p. 94:)

Sir John Bardolfe, *goulis* III cinquefoils *argent*.

Sir Thos. Bardolfe, *or* III cinquefoils *azure*.

Sir Will. Bardolfe, *azure* III cinquefoils *argent*.

On the roll of the siege of Karlaveroc, which took place in 1300, we find among the barons,

Hue Bardolfe de grand maniere.

Riches, hommes preus et courtois

en azure quint feuilles trois

portoit de fin or es mere.

This agrees with the engraved seal of the Baron of that name who opposed the Pope's usurpations, 29th Edward I.

### AUTHORITIES.

Sir Hugh Bardolf from the statue, as stated above.

The Spear from a manuscript in the Cotton library.

Sword restored, and shield added, from monuments of the 13th century.

Castleacre Castle. Buck's Views.





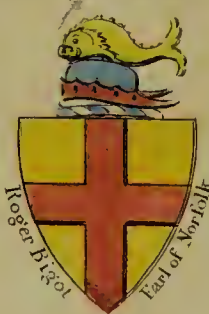


C.H.S. del.

Etched by I.A. Atkinson

Engraved by J. Hill

Almeric de Vere 2<sup>nd</sup> Earl  
Chamberlain of England



of Oxford. Lord High  
and Adelisia his Countess.

1215

In April 1215. Printed & Sold by Wm. St. John.



## COSTUME OF THE REIGN OF KING JOHN.

### ALBERIC DE VERE, SECOND EARL OF OXFORD,

LORD HIGH CHAMBERLEYN OF ENGLAND,

AND ADELIZIA, (*daughter of Roger Bigot, Earl of Norfolk*) HIS CONSORT

ANNO 1215.

ALBERIC or Aubrey de Vere, third of the name, was second Earl of Oxford, after the Conquest. In his youth he followed King Richard I. into Normandy; and, from the circumstance of the effigy, which formerly existed on his tomb at Earls-colne priory in Essex, having lain in a cross-legged attitude, there is some probability that he followed his royal master into Palestine. However this may be, his most essential service appears to have consisted in personal endeavours to collect aid, and, exemplary liberality in bestowing large sums for the redemption of his sovereign. In the tenth of John he became sheriff of Essex and Hertfordshire; and from the demise of Richard, he was so great a favourite with John, as to be reputed by the nobles in the fourteenth of that king's reign, one of his evil counsellors. He died in the sixteenth of John, 1215, leaving no issue by his wife, Adelizia, daughter of Roger Bigot, Earl of Norfolk.\*

The Earl appears in a full suit of mail, or possibly of small scales, gorget, hauberk, and stockings. The skull-cap, ornamented with a fillet denoting his rank, consists of scales. The surcoat is remarkably long and flowered. The shield, which in the original was torn off, is restored. The beard on his upper lip may be conjectured to denote his adherence to the King; who, it is asserted, wore a beard, in contempt of the barons.†

Lady Oxford wears on her head a coronet consisting of a circle embellished with jewels; and fastened under the chin by a kind of wrapper. Her gown is long, and about the neck adorned with a rich collar. Over the shoulders is thrown a mantle of state.

#### AUTHORITIES.

Both the Costumes are copied from original drawings of the monuments in my possession converted from recumbent figures into attitudes of life. The designs are without references, and represent the figures almost in profile. Under the feet of the Earl lies a dog, probably an emblem of his fidelity, and at the feet of his wife a

\* The name of his wife is recorded by Vincent, although it ought to be remarked that Dugdale, who wrote after him, takes no notice of her. If Mr. Letheuiller has judged right when he ascribed the tomb at Earls-colne, from which these Costumes are taken, to this Earl, then his marriage is proved beyond a doubt. Mr. Gough seems to have entertained no doubt of it.

† This conjecture derives some support from the circumstance of Robert his brother's effigy, at the priory of Hatfield Broad-oak, being without a beard. This Robert died in 1221, and had taken the opposite or barons' side in the political disturbances. He was one of those whose seals appeared to the Magna Charta.



## COSTUME OF THE REIGN OF KING JOHN.

boar, the crest of Vere. There is some difference between them and those Mr. Gough has published from drawings in the possession of the Honourable Horace Walpole. First, the sleeves of the Earl are of mail, or something similar, as well as the whole armour, his skull-cap excepted. Second, there is some appearance of flowers on the surcoat. And, third, the mantle of the lady is more distinctly visible. According to Mr. Gough, the originals were of wood, and totally destroyed in 1736.

*Arms*, on the wall. On a quarter semè fleur-de-lys, a mullet of five points, Robert de Vere, third Earl of Oxford, and brother of Aubrey above described. Under the arm of the figure, quarterly *gules* and *or*, in the first a mullet of five *argent*, Vere. Below, *or* a cross *gules*, Bigot Earl of Norfolk.







G.H.S. del.

Etched by L.A. Atkinson.

Aquatinted by Hind.

Costume of a Young Nobleman of the reign  
of King Henry III in Summer dress



1250.

London. Pub.<sup>d</sup> Feb<sup>r</sup>. 1. 1813. by Mess<sup>rs</sup> Colnaghi & Co. 23 Cockspur St<sup>r</sup> Charing Cross.



## COSTUME OF THE THIRTEENTH CENTURY.

### A YOUNG NOBLEMAN OF THE REIGN OF HENRY III. IN SUMMER DRESS.

ANNO 1250.

THIS figure is in the habit young people wore on riding abroad in the summer season. The head, instead of a hood, is covered with a white coif fastened under the chin, in form not unlike those sometimes represented on antiques. The gown is plain and loose, descending below the knee as far as the calf of the leg. The toes of the boots terminate in points hanging down below the stirrup irons. The youth has his sword girt on the right side, and on his wrist he bears a hawk, the token of his nobility, and the instrument of his pastime.

In the back-ground are seen two other figures of nearly the same period. The first, leading a couple of dogs, is a game-keeper, seemingly intent on tracking his game ; the second, standing behind him, is a sportsman shooting with his cross-bow.

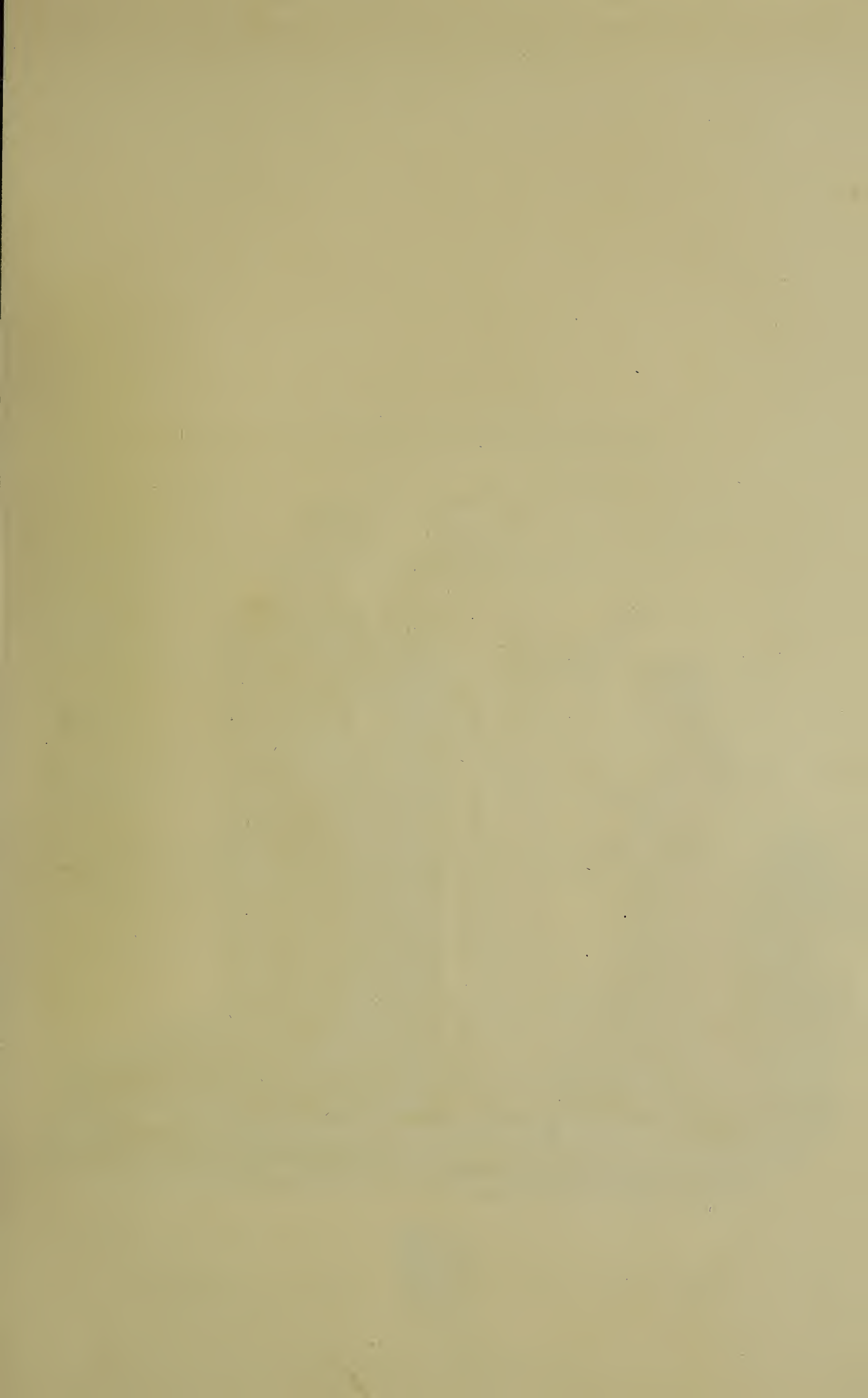
#### AUTHORITIES.

The Nobleman is copied from a MS. book of fables of the thirteenth century in the Royal Library, B. M. marked 19, C. I. The two Sportsmen from *Le Livre des Histoires*, in the Royal Library, marked 20. D. I.

*Arms.* *Gules* seven mascles vair, 3, 3, 1. for Hugh de Burgh, Earl of Kent ; a man of great talents and renown in the reign of King Henry III.











*Habits of Ladies*



1250

*in the reign of Henry III.*

*Engraved by Hill*



## COSTUME OF THE THIRTEENTH CENTURY.

### HABITS OF LADIES

#### IN THE REIGN OF KING HENRY III.

ANNO 1250.

THE two females, accompanied by a child, are selected from the same MS. which contains the original illumination of the young nobleman riding with a hawk on his hand, represented in a preceding number. They are habited in gowns and mantles. The hair is gathered in a net wrapped round with the coverchief. That of the young girl is etched with rather too much freedom, as, in the original, there seems to be a more decided intention of parting it on both sides of the forehead behind the ears.

*Arms*, parti per pale, *or* and *vert*, a lion rampant *gules*; the armorial bearing of five brothers of the name of Marshall, all of whom were successively Earls of Pembroke in the reign of Henry III.

AUTHORITY.

The figures from the Harleian MS. before quoted, marked 1526 and 1527.











Illustrated by H. H.

Designed by T. A. Addison

Continued by the reign of Henry 3. June 1258.



## COSTUME OF THE THIRTEENTH CENTURY.

### REIGN OF KING HENRY III.

ANNO 1250.

THIS assemblage of groups of different characters is thrown into the form of an historical composition, though all the figures, with little variation in their attitudes, have been copied from one MS. It represents the public entry of a lady of distinction; and conveys an idea of the splendour of a reception, such as Henry III. might have given to the beautiful Eleanor, the wife of his son. The lady rides a palfrey, and is shaded from the sun by a canopy borne by four attendants; behind her is a train of damsels followed by minstrels. Knights and squires in full armour attend the king, who comes out of the gate to meet her: the forms of their shields and banners, together with the mode of blazoning their arms, the want of such bearings on their surcoats, though they are already on the trappings of the horses, tend to prove that the fashion of emblazoned surcoats was not generally prevalent in the middle of the fifteenth century.

AUTHORITY.

From a MS already quoted, marked Royal, 20, D. I.











Engraved by J.A. Atkinson.

Soldiers of the  
Henry



1259

Reign of King  
the third.



## COSTUME OF THE THIRTEENTH CENTURY.

### SOLDIERS OF THE REIGN OF KING HENRY III.

ANNO 1259.

WITH the representations of Anglo-Saxon and Anglo-Danish warriors we have given some account of the earliest specimens of arms and armour now to be found represented in ancient illuminations. We have seen a gradual introduction from the simple shield and battle-axe to the more refined hauberk of ring-mail or scales, and the helmets bending by degrees to something like a visor or guard across the face by the interposition of the nasal bar. When the Normans invaded Britain, and established themselves in their conquest, all the improvements in the art of war, which were known on the continent of Europe, were introduced by them, and defensive armour underwent a variety of alterations.

The foremost figure seems to represent a squire or man at arms. His armour I take to be the intermediate improvement before solid plates of iron were introduced.\* It would appear that he is covered with numerous laminæ of iron secured between a succession of hoops of the same metal. On his head he wears a bacinet, which was the usual covering of warriors until they put on the helmet. At the period under consideration the helmets were sometimes conical, but more usually flat at top, and not unlike the modern *chacos* of our light dragoons.

By his side stands a cross-bowman, covered with a rude hauberk, and wearing on his head a conical helmet with a nasal. Besides his bow, a cultellum is slung over his shoulder. These cross-bows were in great esteem in England from the reign of Richard I., to whom the French falsely ascribe the introduction of this weapon. The Italians had used them long before, and they were probably brought from Palestine along with many other innovations in the art of destroying the human species. It was by a wound from this weapon that the warlike Richard fell, and its estimation remained unrivalled until the English bow established its superiority in the reign of Edward III.

Behind them stands an armed peasant, or foot soldier. The diminutive size of his shield is remarkable. The hood on his head and shoulders has the long tail observable in the fashions of the reign of King John.

\* There was, however, another kind of mail in use before the plate armour was adopted: it was the double-ring mail, and was probably introduced from the East. This kind of armour lasted from the latter part of the reign of Henry III. to the beginning of Edward III. in the fourteenth century. It was gradually covered by greaves, vambraces, gonfanons and knee-pieces. The oldest specimen of plate-armour I have found is on the seal of Baldwin, Earl of Flanders and Emperor of Constantinople.



## COSTUME OF THE THIRTEENTH CENTURY.

*Arms.* *Gules a lion rampant, double queu'd argent.* Simon Montford, Earl of Leicester.

### AUTHORITIES.

Man at arms from a MS in the Royal Library, B. M., marked Claudius D. II. Spearman, or foot soldier, from a transcript of Matthew Paris in the Cotton Collection, B. M., marked Nero D. I.; cross-bow from another Matthew Paris in Bennet College Library, Cambridge. Both these MSS bear the evidence of being of the age of the author, and, as he was likewise a painter, we have dated the plate 1259, the year of his death.







*Arctima, Daughter & heir of William  
First Wife of Edward*



(1269)

*de Fortibus, Earl of Albemarle,  
Crouchback, Earl of Lancaster*



## COSTUME OF THE REIGN OF KING HENRY III.

### AVELINA, COUNTESS OF LANCASTER.

ANNO 1269.

THE costume of this celebrated beauty is taken from the sculptured figure on her tomb in Westminster Abbey, now concealed by a modern monument. Although the sharpness of the chiseling is so far destroyed as to leave but little room for the animated remarks of the late Mr. Gough, on the opportunity of engraving this fine statue, reserved for Mr. Bazire; still there is enough remaining to bear testimony of its original beauty; and the Plate by that elegant Artist, proves with what care and taste he handled his subject. The idea of the colouring of the robes is taken from scrapings made with a pen-knife from some of the least exposed parts of the drapery, and the design of the patterns from an illumination executed about the period in question. The head is attired in a veil, or perhaps more properly in a wimple and gorget, with *bindæ* (a kind of riband) on the forehead. The gown under the surcoat or super-tunic is visible only by the extremity of the sleeves reaching beyond the other, and over the shoulders is thrown the mantle. Behind the Countess are seen two young females of the same period, habited in gowns and super-tunics, shewing the gorgets without veils or wimples.

Avelina was the first wife of Edmund Crouchback, Earl of Lancaster, and daughter and heir of William de Fortibus, Earl of Albemarle, by Isabel, daughter of Baldwin IV. sister and heir to Baldwin de Ripariis (or Rivers), fifth and last Earl of Devon of that family, married to him in the 53d (according to Sandford) or 54th, if we credit Dugdale, of Henry III. 6th Ides of April, 1269; and, it seems, deceased the same year without issue. She had been united in first wedlock with Ingram de Percy, Lord Dalton, and consequently cannot have been very young at the time of her death.

*Back-ground.* Part of Lancaster Castle.

*Arms.* William de Fortibus, Earl of Albemarle.

#### AUTHORITIES.

The Figure from the monument in Westminster Abbey. Two Ladies from Brit. Mus. Sloane. 3983.

Lancaster Castle. Buck.

Arms. The monuments of Crouchback and Avelina.











Designed by J. A. Johnson

Engraved by J. A. Johnson

Illustration of the Landing of the Spanish Armada, 1588



# SHIPPING, VARIOUS COSTUMES, AND BUILDINGS OF THE REIGN OF KING HENRY III.

ANNO 1269.

THE different objects grouped together in the plate are selected from a most curious manuscript in the British Museum, entitled *Le Livre des Histoires*; which, as far as the hand writing and the illuminations can be trusted, must be referred to the middle of the 13th century. No other liberty has been taken with the originals; than to place them in the form of a composition, leaving all the particulars in their primitive state, the attitudes of two or three figures excepted. The \*date affixed to this description is chosen, with a view to point out the particular period, when shipping, such as represented in the plate, were in use: although that method of constructing was practised both before and after. In all probability, the long sea-voyages performed in the crusades, increased the attention to nautical affairs, and produced material improvements in the building of vessels. With the destruction of the Roman empire the arts had been extinguished; and if the Saracens understood how to build large dromonds, in Europe, at least, no ships were constructed capable of bearing a number of horses for a long voyage until the twelfth century. The early historians have been obliged to resort to descriptions, as otherwise, the names which they bestowed on these ships, and the uses they were converted to, would not have been understood. William Archbishop of Tyre, after describing the ships of war, which he denominates galeasses (galeæ) as longer than others, furnished with beaks, and having double banks of oars: continues,† “among these were sixty of a larger class, to transport horses, fitted with ports in the poops, which when open served to embark and debark; and with bridges, for the convenience of landing both men and horses.”

As the memoirs of the Lord John de Joinville throw some light on this subject and give a lively picture of the manners of the times, we beg leave to subjoin an extract from Mr. Johnes's valuable translation.

Joinville relates his embarkation in the following terms:

“It was in the month of August, in this same year (1245) that we embarked at the rock of Marseilles, and the port ‡ of the vessel was opened to allow the horses

\* In the year 1269 the crusade of Edward Longshanks, afterwards Edward I. and his brother Edmund, was undertaken.

† “Erant sane in præfato exercitu naves longæ, rostratæ, geminis remorum ordinibus instructæ, bellicis usibus habiliores, quæ vulgo galeæ dicuntur, 150. In his majores, ad exportandos equos deputatæ, ostia habentes in puppibus ad inducendos, educendosque eos patientia; pontibus etiam, quibus ad ingressum et exitum, tam hominum quam equorum procurabatur commoditas, communitæ, 60. Lib. 28, Cap. 14.

‡ Port hole of a vessel. They were thence called huissieres, usariæ, useriæ, and wisseriæ in some Latin authors. They are denominated usserii in the treaty between the Venetians and Christian princes against the Turks “apud Raynald in annal. eccl. an. 1334.” Visers, in Roger Hoveden and Brompton, in the year 1190; and uscieri in John Villani. William Archbishop of Tyre calls horse transports by the name of pallandries. Note in Mr. Johnes's translation.



### COSTUME OF THE REIGN OF KING HENRY III.

we intended carrying with us to enter. When we were all on board, the port was calked and stopped up as close as a large tun of wine; because, when the vessel was at sea, the port was under water. Shortly after, the captain of the ship, cried out to his people on its prow, Is your work done? are we ready? they replied, Yes! in truth we are. When the priests and clerks embarked, the captain made them mount to the castle of the ship and chaunt psalms in praise of God, &c. - - - and while they were singing, a breeze filled our sails and soon made us loose sight of land: so that we only saw sea and sky, &c.—”

What Joinville calls the castle of the ship is very distinct, and a person is seen standing upon it by the side of the banner-bearer, sounding a war instrument, most probably the nacaire or Saracen trumpet, so often mentioned in the histories of the crusades.

#### AUTHORITY.

The whole from a MS. in the British Museum marked Royal, 20, D. I.







Etched by L.A. Atkinson.

Engraved by Hill.

*Feets, or*



*Jesters.*



## COSTUME OF THE THIRTEENTH CENTURY

### JESTERS, OR FOOLS.

ANNO 1272.

“THE properties belonging to this strange personage, in the early times, are little known at present; they were such, however, as recommended him to the notice of his superiors, and rendered his presence as a sort of requisite in the houses of the opulent. Yet, certainly, if the illuminators of the thirteenth century have done him justice, he is an object calculated to excite the pity and compassion of the spectators, rather than their merriment. He bears the squalid appearance of a wretched idiot, wrapped in a blanket which scarcely covers his nakedness, holding in one hand a stick, with an inflated bladder attached to it by a cord, which answered the purpose of a bauble, and thus we see him depicted,” &c. These remarks of Mr. Strutt convey a just, though contemptible picture of the state of domestic society, in those ages, when the habitual degradation of human nature into real, or affected idiotism could be esteemed, not only inoffensive, but requisite to divert the ignorant leisure of the great. Kings and princes, nay bishops and abbots, considered this character as a necessary domestic in their retinue, and long after the heroic bard had been dismissed, and the harper and troubadour were reduced to silence, the fool was still summoned to be witty, and practised his jokes in the hall the kitchen, and the guard-room.

It is probable that the introduction of jesters or fools, like many other of our early customs, is derived from the East. Hindoos and Mahomedans still continue to revere ideots as the favoured of heaven, and possibly the innovation of substituting knaves for ideots was an improvement of European taste. A real changeling could afford but transient sport to the coarse feelings of semi-barbarians, a jester was, therefore, a more desirable acquisition; and, accordingly, we see, in the progress of civilization, the fool replaced by the jester, and this latter gradually refined, till at length he often proved to be the most sensible personage in the family where he was maintained. Archy, the celebrated humourist, has left his name to a waggish turn of expression, and the last of the profession, in England, has proved, that even a mitre was not insensible to the piercing keenness of his jeers.\* But, if, at length, the cap and bells were banished from the court, popular assemblies long retained their relish for them. In my youth, I still remember being shewn, in Flanders, the motly garb and bells of the fool, belonging to a gild or confraternity of archers. The late professor of mirth, among the Flemish boors, had been a cobbler, and I was told, that in his day, he appeared the privileged personage of the society, and, that every quirk was repaid with the loud laughter of his broad-faced employers.

\* Archy, or Archee Armstrong, jester to James I. and Charles I. &c.; he had his hood pulled over his head, and was dismissed his office, at the instigation of Archbishop Laud for his sarcastic prayer; “Great praise be given to God, and little *Laud* to the devil.” I call him the last, for Muckle John had too much sense to be witty, at a time when sarcasm, even from a fool, was punished as a crime.



## COSTUME OF THE THIRTEENTH CENTURY.

The original illumination, from which the figure in the foreground is taken, represents a fool receiving, from a king, a paper, probably a grant of some intended benefit. It is painted in the initial letter, but the page, upon which it is found, is left blank, which proves that the gift was never completed. From the style of painting, it must belong to the reign of Henry III. ; for Edward I. could hardly be presumed to have squandered his favours on men, whose society so ill fitted the English Justinian. The attitude is slightly altered, in one hand he holds a stick to which an inflated bladder is fastened, in the other a paper or folded parchment. His legs and feet being bare attest that, in the 13th century, the quality of fool had not yet risen into the consideration which it afterwards obtained, under the name of jester. Below is a fool of the 15th century.

### AUTHORITIES.

The figure in the foreground is copied, as said above, from an initial letter painted on a blank leaf, and inserted in a book of the Cotton Collection, B. M., marked Nero C. V.—The fool, in the back-ground, from the Harleian, No. 2840.—That below, from a MS. copy of Froissart, in the Harleian, No. 4380.







Sir Roger de



Trumpington.

1280.



## COSTUME OF THE THIRTEENTH CENTURY

### SIR ROGER DE TRUMPINGTON.

ANNO 1289.

THE interesting specimen before us is taken from a brass monumental plate representing a cross-legged knight in Trumpington church, in the county of Cambridge. The figure has been commonly ascribed to Sir Giles de Trumpington, who flourished in the reign of King Henry III., and is named in the list of warriors in his camp :\* but Mr. Lysons† has referred it to Sir Roger de Trumpington on account of the armour being of a later fashion, and his opinion is the more probable because the Trumpingtons only succeeded the Caillys by marriage in the reign of Edward I.,‡ and Sir Roger died in the seventeenth of that king. The costume is certainly that of the end of the thirteenth and beginning of the fourteenth centuries, and offers one of the most complete representations extant, of the military habit of that warlike period.

The knight is clothed in a suit of mail from head to foot ; his knee-pieces only being plate armour. His helmet being of the pointed, conical kind, and without moveable vizor, is fastened by a chain to a cord round his waist. It is destitute of crest, and in front ornamented with a cross flory, through the horizontal bar of which apertures are made, to permit the wearer to see. His shield, decorated with the arms of Trumpington, is triangular and much curved. The gonfanons behind his shoulders, and the scabbard of his sword, are likewise embellished with his family arms, differenced with labels of five points. His sword, broad and massy, is buckled forward upon the thigh, and his heels are armed with a pair of large prick spurs. His surcoat is long, and without ornaments or emblazoned distinctions.

The whole of this costume coincides exactly with the period above stated ; for gonfanons did not come into use till the close of the thirteenth century, and were laid aside about the middle of the reign of Edward III. The shape of the sword, and mode of buckling it on, the size and form of the shield, together with the spurs, all indicate the costume of the reign of King Edward I.

*Arms.* *Azure*, crusule two trumpets in pale *or*, Trumpington.

#### AUTHORITY.

From a drawing of the monumental plate in Trumpington church, county of Cambridge.

\* See Antiquarian Repertory, Vol. III. p. 94. Cambridge.

† Lysons's Britannia, Vol. II. page 65.

‡ Gough Vol. I. p. 219.











*A Scots Knight  
the person of a*

Temp<sup>e</sup> Edwardi 1



1306

*supposed to represent  
chief of the Isles*

& Roberti de Bruce.



## COSTUME OF THE FOURTEENTH CENTURY.

### A SCOTS KNIGHT,

SUPPOSED TO REPRESENT THE PERSON OF A CHIEF OF THE ISLES,  
TEMPORE EDW. I. ET ROBERTI DE BRUCE.

ANNO 1306.

ALTHOUGH the person represented by the figure cannot be identified, nor the time to which the costume strictly belongs, be ascertained with precision, we have been induced to give it a place in this work, on account of the extreme paucity of satisfactory materials relative to Scotland that have come to our knowledge. The original drawing was communicated by a friend, and is the same as delineated in Mr. Pennant's tour. From the circumstance of the shield bearing a ship with sails trussed up, it may be inferred that he was a chieftain descended from the ancient kings of Man of the Norwegian race,\* a Lord of the Isles, or an Earl of Arran. The lion rampant in the base with something like a tressure around him may denote some connection with the Kings of Scotland; and this latter circumstance possibly give a clue to the discovery of the name of the bearer.

The costume agrees perfectly with the idea that can be formed of the Scots warriors, before their connections with France, as described by Froissart: he relates that they were very inadequately furnished with defensive armour until Charles VI. sent to their assistance a body of French knights, and a supply of armour which he had obtained by disarming the mutinous Parisians.

The knight is leaning on a spear with a leaf-shaped blade; on his head he wears a small skull-cap, like some of the ancient Anglo-Saxon warriors of the 11th century. He is habited in a surcoat of a kind of cloth, which, on account of the well-authenticated fact that tartan † was in use long before the period in question, we have considered as the most probable substance intended to be here represented: the form of his shield and broadsword fix the time to some period in the reigns above stated. The purse testifies the antiquity of its use, and the whilk or conch shell, which Mr. Pennant seems to have considered as a drinking vessel, is rather a war trumpet worn for the

\* The ship is a charge frequently seen on the arms of the ancient Scots nobility. The Kings of Man, of the Norwegian race, bore *argent* a ship with sails trussed up *sable*.—The ancient Earls of Arran the same. Spar, sometime Duke of Orkney; *azure* a ship at anchor, her oars in saltier within a double tressure counterflowered *or*. *Azure* a ship under sail *argent* is quartered by the Earls of Caithness.—*Azure* in a sea *vert* a ship in full course *or*, masts, sails, and tacklings proper, flagged, *gules*, by Craik.—*Or* a lumfad, her oars erected *sable*, by Mc Intosh.—*Or* a lumfad *sable*, by the ancient Lords of Lorn.—And *argent* an ark, by Gallie.

† Upon a Roman tile at Cambridge, representing two British prisoners led by Roman soldiers, the tartan clothing is perfectly distinguishable. Strabo and Xiphilin (ex Dion. in Nerone) have also given a very perfect description of the tartan dress worn by Boadicea; Diodorus Siculus and Pliny seem to allude to tartan in their accounts of the dress of the Belgic Gauls. David Earl of Huntingdon, 1120, afterwards King of Scotland, is likewise represented on horseback on his seal in a surcoat to all appearance of tartan.



## COSTUME OF THE FOURTEENTH CENTURY.

purpose of sounding the gathering call of the clan, and bring them together. It is needless to add, that the subject being taken from a rude monumental effigy the whole has been coloured from fancy. In the back ground is the cathedral church of Iona or Ilcolmkill, where the monument is to be found.

### AUTHORITY.

From a sketch communicated by Mr. Fraser.

*Arms.* *Argent* a ship with her sails trussed up *sable* : for the ancient Earls of Arran, as quartered in the seal of James Lord Hamilton, Earl of Arran.







*A Knight Templar  
in his military*



*of the XIV Century  
habit*

1309



## COSTUME OF THE FOURTEENTH CENTURY.

### A KNIGHT TEMPLAR IN HIS MILITARY HABIT.

ANNO CIRCITER 1309.

THE order of the Templars was the first \* of all the military-religious orders. It was founded at Jerusalem, about the year 1118, by Hugo de Paganes and Jeffery de St. Ademar ; who united with seven others for the defence of the Holy Sepulchre and the protection of pilgrims who went thither to perform their devotions. Baldwin II. king of Jerusalem, furnished them with a house, near the church, said formerly to have been the Temple of Solomon. Hence they obtained the name of Templars, or Knights of the militia of the Temple : and it was also owing to this circumstance that their houses were called Temples.

On account of their poverty, the knights were at first denominated the poor of the Holy City ; and to announce their humility, they selected for a device on their seal, two men riding one horse. They subsisted on alms, till the King of Jerusalem, the prelates, and grandees, vied with each other in bestowing a multitude of gifts ; some for a time only, and others to perpetuity.

The nine original knights, made conjointly the three *vows* of *religion*, *poverty*, *chastity* and *obedience* ; to which they added a fourth, which bound them to defend pilgrims, and to keep the high roads safe for such as undertook the pilgrimage to the Holy Land. They admitted no associates until the year 1125, when they received the rule of St. Bernard, after the council of Troyes, in Champagne, by the Bishop of Alba, legate of Pope Honorius II. ; † this council enjoined they should wear a white habit, and in 1146 Pope Eugenius III. added a red cross to be worn on their caps and mantles. ‡ In a short time they became so numerous that in their convent there were more than 300 knights, besides a vast body of brethren. But in 1186, when the kingdom of Jerusalem was destroyed, the order spreading over all Europe, augmented prodigiously, and became wealthy by the liberality of all classes of society. It is asserted, that at the time of their extinction in 1312, in less than two centuries after their institution, they possessed in Europe nine thousand convents and lordships. Such great riches, accompanied with the pride and dissolute conduct of the Templars, excited the envy and ill will of most of the princes in Europe. They became odious to Philip the Fair, King of France ; who, having found a pretext, sent sealed orders to all the bailifs and officers of the kingdom, with injunctions on pain of death, not to open them before the 13th of October, 1309 ; § they directed to take

\* Vide Enciclopedia Française, article Templiers.

† Dugdale Monast. pag. 519.

‡ Idem.

§ There seems to be a mistake in the date. “ A. Domini 1307 anno regis Edwardi II. primo, Literali dominicali A ; Luna currente per xvi. die mercurii proxima post festum Epiphaniæ ; quarto scil. anno papæ Johannis, capti sunt omnes fratres de Militia Templi, per mandatum regis, per bullam papæ : et incarcerati universaliter in Anglia et Francia et in tota Christianitate, propter enormitatem professionis, &c.” Vide Dugdale, page 519.



## COSTUME OF THE FOURTEENTH CENTURY.

an armed force, and secure all the Templars in prison. They were accordingly arrested: the king seized all their properties, and great numbers perished under torture and in the flames. In England they were circumvented with equal secrecy and dispatch; but their lives were spared. The order was finally extinguished in 1312.

Montfaucon has given a representation of a Templar in his conventual habit: it consists of a long gown and mantle of a white colour, with a red cross on the left shoulder, and a small cap of the same colour: from the circumstance of his being beardless, it is perhaps fair to infer that he was not a professed knight, as these made the long beard a distinctive character attached to their military profession, in opposition to the monastic orders, who were mostly, if not all, shaved. The annexed figure is taken from the print in Dugdale's *Monasticon*, compared with an early Italian representation. The knight wears the red cap upon his coif,\* and the cross on his mantle: his surcoat is also white. It is probable that the professed knights were not permitted to wear any surcoats blazoned with their family arms, but that their distinctive cross was permitted to be worn on the breast in battle, where they appeared of course without mantles: on the back they had none, that the sign of the cross might never be seen to fly. The Templars, in common with the Knights Hospitalers and the Teutonic order, were not permitted to turn their backs upon the enemy. In his right hand he holds a staff similar to those still borne by the modern Circassians: leaded at top and pointed below, it served as a mace, and could likewise be thrown like a dart with considerable force: his armour is of mail; below is the cross which the modern authors on the Orders of Knighthood affirm to have been worn pendent from their necks

\* See William Darrell's description of a Knight Templar, quoted in Dugdale's *Warwickshire*, page 704.







Engraved by J.A. Atkinson

F. Hill sculp.

Thomas, Earl of Lancaster,  
and Steward



1311

Leicester, Derby & Lincoln,  
of England.

Pub. June 11812, by Colnaghi & Co. 23, Colnspur Street, London.



## COSTUME OF THE REIGN OF KING EDWARD II.

### THOMAS, EARL OF LANCASTER, LEICESTER, DERBY, AND LINCOLN, AND STEWARD OF ENGLAND.

ANNO 1314.

HE was the eldest son and heir of Edmund, surnamed Crouchback, Earl of Lancaster, by his second wife Blanche of Artois, Queen of Navarre. The splendour of his birth, and the vast possessions which he held in his own right, and by his marriage with Alice, daughter and heiress of Henry Lacy, Earl of Lincoln, rendered him for a time the most powerful baron in the kingdom. Being of a turbulent disposition, and conscious of his rank and importance, he felt disgusted at the influence which Gaveston and the two Spencers successively exercised over the mind of his sovereign. His resentment kindled into rebellion, and made him instrumental in the death of the former, and banishment of the latter. But while his fortune was impaired by the strange separation from his wife, he ventured a third time to take up arms and to march northward, intending to join some other disaffected and hostile forces. The step was fatal, for being encountered at Boroughbridge by Sir Andrew de Harcla, he was defeated and taken; and a few days after beheaded in his own castle of Pontefract, an. 15 Edward II. 1322.

The figure is copied from his seal, and exhibits one of the earliest instances of an emblazoned surcoat, and the first among the seals of the royal family, bearing a crest and lambrequin or mantling suspended from the helmet. This crest is a weevern or dragon, and is repeated on the horse's head between a pair of straight horns. It seems that the custom of embellishing the caparisons of the horses with the arms of the rider, is anterior to the fashion of wearing emblazoned surcoats, as the seals of the two first Edwards testify.\*

*Arms.* Parti per pale *gules* three lions passant guardant in pale *or*. Under a label of three points *azure*, each charged with as many fleur de lys *or*, for Lancaster, and *or* a lion rampant *purpure* for Lacy; crest, a dragon - - - . It is worth observing that the great shield on his counterseal is charged with a label of 5 points.

#### AUTHORITY.

The figure and arms from the large seal in the Cotton Library, quoted and figured in Sandford's History; vide page 107.

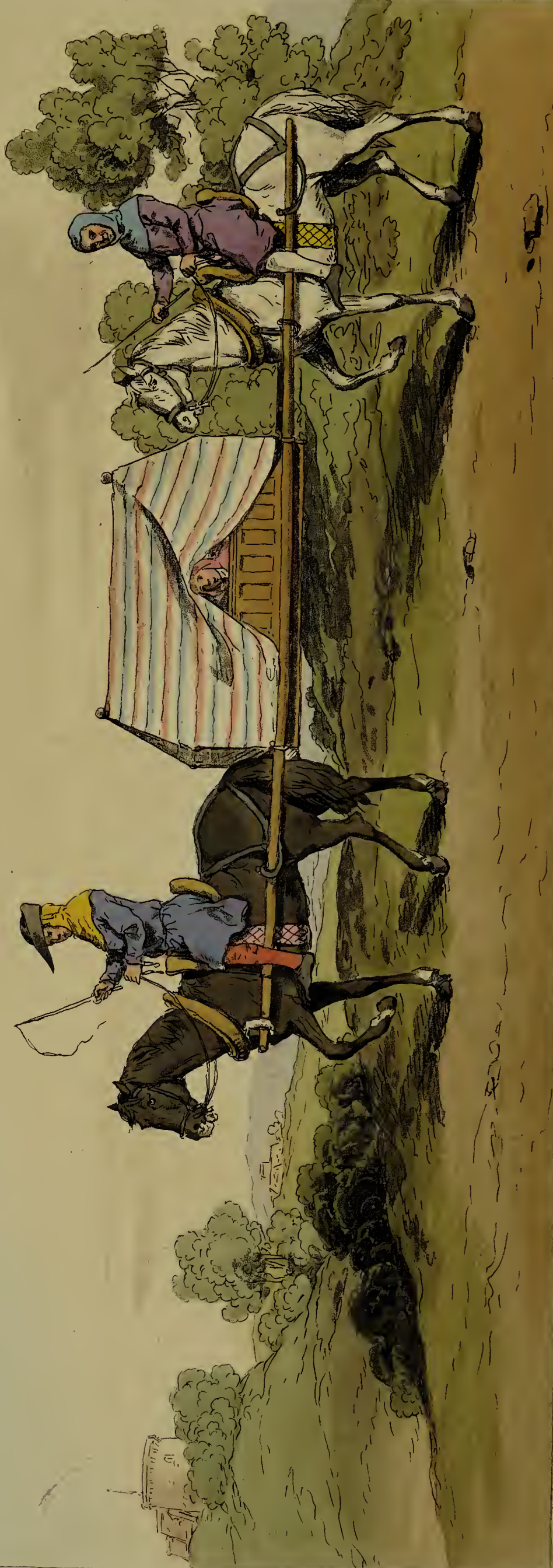
\* The most ancient we have met with is, the seal of Saer de Quincy, first Earl of Winchester. His arms are on the banner, shield and caparisons of the horse. If we refer the making of the seal to the date of his creation, it will be as early as 1207; if to the year of his death, no later than 1219. The first instance of an emblazoned surcoat is in the lives of the two Offas, by the hand of Matthew Paris, which cannot be much earlier than 1250. Those painted on the monumental figures of Robert of Normandy and William Longespee, are, to all appearances, done long after the tombs were constructed.











C.H.S. del.

Engr'd by J. Atkinson

Acquainted by Hill

C.A. Horse Letter Anno 1325



## COSTUME OF THE FOURTEENTH CENTURY.

### A HORSE LITTER.

ANNO 1325.

IN the earlier ages, when Europe began to emerge from barbarism, the first care of society was directed towards the acquisition of the necessaries and convenience of life; but when these had attained a certain degree of perfection, luxury and the refinements of elegance soon followed. As every nation was warlike the men universally rode on horseback. Mules were reserved for the clergy, and females were indulged with the occasional use of the litter. Chariots had, indeed, been in use among the Greeks and Romans, but they seem not to have been adapted to the purposes of travelling. The horse litter, being a simple and obvious instrument, may have been the invention of every nation, but as it is still used in China, Persia, Turkey, Sicily, and Spain, it has probably been imported by the Crusaders from the East, and continued in vogue in every country, where the badness of the roads, or the roughness of the soil has rendered the introduction of carriages on springs impracticable.

The vehicle, being of a simple construction, is nearly the same, from the earliest specimens to those of the present times. The materials and finish of the workmanship constituting the only observable difference. That before us, being copied from the earliest specimen which has come to my hands, is more in the form of a couch or palankeen; in later specimens they are deeper, so that the persons within could sit instead of lying down. The latest I have met with, as used by English or French ladies, may be seen in the picture of the *Champ du Drap d'or* in the meeting room of the Antiquarian Society.

#### AUTHORITY.

From a MS. in the British Museum, Royal 16. G. VI. *Gestes des Rois de France, jusqu'à la Mort de St. Louis*. This MS. belonged to Humphry, Duke of Gloucester. It must have been written and illuminated about a century before it came into his possession.











*Painted by J. A. Atkinson*

*Engraved by Hill*

*Sir John*



*Fitzgilt Knight*



## COSTUME OF THE REIGN OF KING EDWARD III.

### SIR JOHN DE SITSYLT OR SEISYLT (CECIL), KNIGHT.

ANNO 1333.

THE Plate represents a costume such as knights and barons used to assume on appearing within the lists upon solemn occasions. The ample robe of a red colour and lined with ermine denotes the dignity of the wearer to be a knight, and the banner and shield emblazoned with arms, attest the name of his family. Figures, either whole or half-lengths, holding shields and banners of arms, are occasionally found depicted on heraldic and genealogical compilations of the 13th and 14th centuries. Of this kind is the ancient muster-roll of the knights at the siege of Karlaveroc castle.

The family of Sitsylt or Seisylt (since called Cecil) is descended from Robert ab Seisylt, a Cambrian gentleman, who with other chieftains of his nation, assisted Robert Fitzhamon in the reduction of Glamorganshire; he married a lady, heiress of Alter Ynys and other lands in Herefordshire; by which means he became seated in that county. His son, James de Sitsylt, took part with the Empress Maud against King Stephen, and was slain at the siege of Wallingford, anno 1142, "having then upon him a vesture whereon was wrought in needle-work his arms or ensignes as they be made on the toombe of Gerald Sitsylt in the abbeie of Dore."\* Sir John, the eleventh in descent from Robert, was a knight in the reign of King Edward III, and "had a charge of men at arms for the custodie of the marshes of Scotland." He married Alicia, sister to Sir Richard Baskerville, Knt. who had married his sister. In the sixth of Edward III. while the army lay at Halydon Hill near Berwick, a dispute arose between him and William de Faknaham, on the subject of the armorial bearings of both being the same. After the parties had offered to decide the cause by combat, it was finally determined by the judgment of Edward de Beauville and John de Mowbray, in favour of Sitsylt, and the use of similar bearings forbidden to the other.† From this family the present Marquisses of Salisbury and Exeter are descended.

\* If this assertion of Lloyd, quoted no doubt from the pedigree and records he found in the possession of Lord Burleigh, were fully substantiated, it would prove that armorial bearings were already emblazoned on surcoats as early as 1142. I do not know of any contemporary monument or document sufficiently authentic, corroborating the practice. *See Lloyd's Historie of Cambria*, 4to. 1584.

† The original document in old French is very curious. We beg leave to subjoin it:

"Cest a tesmoigner a vous mes seigniours, pur la dētermination final del discention, pur ungensigne d'armes, perenter Monsieur Jean de Sitsylt et William de Facknaham chevaliers, que l'an depuis le nestre de dieu, mil cent quarante deux, Jaques Sitsylt (et ses ancestres seigniours de Beauport, a le siege de le Chateau de Wallingford et vives et morts illonques; et la levoient ung ensigne, tiel comme l'ensigne de leur sang genereux. Cest a dire, en le champ de dix barrets argent et azure, six escotcheons sables, avec tantes de lions rampand, primer incensed guiles.) Pere de Jean Sitsylt, pere de cest'uy Jean Sitsylt chivaler, heir de sang et de corps de dit Jaques Seigneur de Beauport, linealement descendu, per bon et loyal nestre, de que lygne le dit William



## COSTUME OF THE REIGN OF KING EDWARD III.

Although the original figure from which the Costume is taken, was most probably illuminated by the King's heralds after the dispute above mentioned, and can therefore not be dated before the year 1333 ; yet the dress belongs more properly to the reign of Edward II. and this may be accounted for by supposing that the illuminators of the patents of arms, designed to represent James de Sitsylt, the fifth of the family proved to have borne the arms in question.

*Arms.* Gules a lion rampant *argent*. Crest, a stag's head couped, Mowbray, from a seal of John de Mowbray.

### AUTHORITIES.

From a small illumination on vellum, penes me, similar to the figure in Boswell's *Concords of Armorie*. See also Bissæi notæ in Nic. Upton, de studio militare. Londini, 1654.

n'est my. Et cest pur voier et bon droit tousiours je seray prest de maintenir, a que faire je moi oblige, par mon seau ci affigé. Donne le quatre jour d'avril, l'an del reigne du Roy Edward le tiers, depuis le conquest, le siz.

“ A tous Anglois et Francoys, nous Edward de Beauville, et Jean de Mowbray, gret : l' on grand debate et controversie ad este parentre Jean Sitsylt chivaler, et William Facknaham, en le champ de monte holtone, pur ung ensigne d'armes : cest assavoir tiel ; le champ de diz barretz d'argent et azure, supportez de cinq escotcheons sables, charges avec tant de lions primers rampantz, incensed gules ; que ambideux clamont come lour droict, per long et auncient descent a eux descendu. Et a mayntener per lour corps : Ci est que il please a nostre liege seigniour le Roy que justice sera fait a ces hommes sans sang repandu, per voier temoignes et bons semblances. Accordant a que avomes oyé et ouy moltez ditez, et lours escripts et les temoignes du Roy d'armes, que le droict le dit Jean Sitsylt au bien, formimain tenant le dit ensigne estre son droict de son sang genereux. Pur qui faict, cest nostre final dome, que dieu, le Roy, nostre liege et nous et le dict Jean Sitsylt, defend que jasmes doresnauant, le dict Will. ne soyt cy hardy, chalenger, claimer, ou lever en ascun champ le Roy, ou sur ascun corse, vive ou morte, en ascun lieu deins le quatre mersle Roy, ou aillors, per my tout Christianty, les dictes armes, ensigne, pyghenoute, guydon, banyer, escocheon, targe, escu, manche ou elme, sus payne de fourfaiture et perdre son espee trenchant, et ses piques d'or a toujours. Donne le quatre jour de June, l'an del Roy Edward le tiers, depuis le conquest, le sept.”







C.H.S. del.

Etched by J.A. Atkinson.

Aqua-tinted by Howell

Philippa  
Queen of



13 69.

of Hainault,  
England

London: Pub. Feb. 1841 by Colnaghi & Co. 23, Cockspur Street.



## COSTUME OF THE FOURTEENTH CENTURY.

### PHILIPPA OF HAINAULT, QUEEN OF ENGLAND.

ANNO 1369.

THE effigy of this princess, on her tomb in Westminster Abbey, bears all the characteristic marks of a portrait, and, though the features of the face were probably taken at the time of her death, when she must have been near sixty years of age, they exhibit a strong character, a masculine mind blended with uncommon majesty and beauty. It is, unquestionably, the best executed portrait of that age now remaining in this kingdom. The statue was originally painted and adorned with embellishments of extraneous substances. About the head-dress (now greatly mutilated) there are still the remains of iron pins, which probably fastened imitations of pearls on the cowl of network which incloses the hair. The crown is obliterated, and the sceptre, which once was held in her hand, is gone. Her gown is plain, and laced close to the body, with sleeves buttoned tight to the arms and reaching to the middle of the hands : she wears a small belt round the hips, and her mantle is fastened to the shoulders by a simple cord. We have altered this statue to the attitude of life, and restored the mutilations and colouring from illuminated specimens in cotemporary MSS.

The life of this great queen is too well known to allow of any detailed account of her actions. In the course of a long and glorious reign, she acquired and preserved the esteem and affection of the English nation. As a wife, as a mother, as a queen, she was the subject of universal admiration ; and no circumstance of her career throws so great a lustre over her virtues, as that the great Edward himself could no longer sustain the burthen of his glory when deprived of his illustrious consort.

#### AUTHORITY.

The effigy on her tomb in Westminster Abbey.

*Arms.* France and England impailing Hainault.











214 Del.

Engraved by Hovel

Engraved by J.A. Atkinson

*Trumpeters*



*performing in Concert*

1375

London Pub.<sup>d</sup> May 12, 1814, by Colnaghi & Co. 28 Cockspur Street.



## COSTUME OF THE FOURTEENTH CENTURY.

### TRUMPETERS PLAYING IN CONCERT.

ANNO 1375.

MUSICIANS performing on different instruments were among the first class of domestics in the houses of the great : their existence may be traced up to the remotest periods of civilization. In this kingdom the British chiefs had bards, and the Saxon kings minstrels ; and so essential a part of the household were they reckoned, that even now the race of domestic harpers among the Cambrians, and of pipers among the Scots, can hardly be deemed extinct.

The specimen before us does not exhibit personages of the heroic or nobler class ; they are mere performers, and the singularity of their costume tends to prove, that in their habilliments, the love of the grotesque was already discernible, so early as the reign of Edward III.

Below are various instruments of the fourteenth century.

#### AUTHORITIES.

The figures from Royal 15, D. III, in the British Museum : being a transcript of *La bible historiaulx*, par *Pierre Doyen de Troyes*, trans. par un chanoine de *St. Pierre d'Aire*, A. D. 1291-4 : the copy is of the latter end of King Edward III.

The instruments from Royal, 2, B. VII.











C.H.S. del.

Etched by T.A. Atkinson.

*Ships of the 16th and 17th Centuries*

*Illustrated by Howell*



# SHIPS OF THE FOURTEENTH AND FIFTEENTH CENTURIES.

FROM 1375 TO 1425.

FROM the inspection of the Plate, it will readily be perceived, that no improvement of moment had taken place, in the construction of shipping, from the times of the crusades, as represented in a former number, down to the period now under consideration. In form, the hulls and lofty extremities remained essentially the same, and it is fair to presume; that, limited as experience in the true principles of naval architecture then was, the warriors (who in those days fought either hand to hand with their enemies, or with missiles of short ranges) derived considerable advantage from being placed on elevated platforms, in shape not unlike the turret-defences on land. That this eminence of station added materially to the security of vessels, we may infer, from the frequent mention made in our early historians of Spanish ships being with greater difficulty assailed or captured, because their bulk was larger, and their castles loftier than those of the English.

The vessel in the back-ground with its stern visible, is of the reign of Richard II.; the afterpart is considerably elevated; and on the prow we perceive a tower, besides the main mast, there is a smaller close to the stern.

The ship in front is a man of war (such as King Henry V. employed in his expeditions against France) furnished with three masts and sails, and having, from a lofty forecastle, a spar projecting for a bowsprit. The poop is not quite so high as in anterior specimens, and below are perceivable what may be taken for a row of cabin windows, or round port-holes. From the main top, emblazoned with arms, is seen flying the royal standard, and within it, a quantity of darts ready to be flung at the enemy. The sides of the ship are ornamented with a row of shields bearing the arms of the principal persons embarked. In the original illumination, these armorial bearings cannot be traced to any particular families, if we except a few within the vessel: we have therefore taken the liberty of suppressing them, and substituting the arms of some of the most distinguished characters in the French wars under King Henry V. or of persons known to have been attached to his household.

1. Beginning from the after part of the ship, the first shield has modern France and England, as first quartered by Henry V.
2. England, a border *argent*, for Edmund Holland, Earl of Kent; killed at the siege of Briaque. He was Lord Admiral of the Fleet.
3. *Gules*, a fess between 6 cross crozlets *or*, for Richard, Earl of Warwick; distinguished for first entering the breach at Caen, taking Donfront, Caudebec, and Mont St. Michel. He was rewarded by the King with the Earldom of Aumarle.
4. Quarterly *gules* and *or*, in the first a mullet of 5 points *argent*, for Richard de Vere, Earl of Oxford; he fought in the King's battalion, at Azincourt.
5. *Argent*, three fusils in fess *gules*, for Thomas de Montacute, Earl of Salisbury; illustrious for many great actions, and killed at the siege of Orleans, in the reign of Henry VI.



## SHIPS OF THE FOURTEENTH AND FIFTEENTH CENTURIES.

6. *Azure*, a fess between three leopards heads *or*, for Michael de la Pole, Earl of Suffolk. Both father and son perished in the wars, the elder dying at the siege of Harfleur, and his son in the battle of Azincourt.
7. *Or*, a chevron *gules*, a crescent for difference; for Hugh Stafford, Lord Bouchier, who commanded a corps of troops in the army; and fought the action of Corbie.
8. England within a border of France; for John Holland, Earl of Huntington, (afterwards Duke of Exeter) he was Lord Admiral after the death of the Earl of Kent.
9. *Ermine* a lion *rampant gules*, within a border engrailed *sable* besantée; for Sir John Cornwall, Lord Fanhope, distinguished at Azincourt; where he took the Earl of Vendome prisoner.
10. *Argent*, a chevron between three birds legs couped, *sable*; for Robert Chaumberleyn, esquire to the king.
11. *Or*, 6 annulets *sable*, 3, 2 and 1, for Sir Hugh Lowther, present at Azincourt. He was ancestor to the present Earls of Lonsdale.
12. *Sable*, a chevron *or*, gutté de sang, between three cinquefoils *ermine*, for John Wodehouse, Esq., gentleman of the privy chamber of Henry IV. conspicuous at Azincourt. The present Lord Wodehouse is descended from him. He bears under his arms the word Azincourt.
13. Paly of 8, *or* and *gules*, a canton *vert*, for Peter Basset, Esq., chamberleyn to the king.
14. *Argent*, on a bend engrailed *sable*, three mullets of the field, for ——— Entwisle, Esq., who in consequence of his gallant behaviour at Azincourt, obtained for crest, hand couped in fess, holding a fleur de lys in pale with the words, “ par ce signe a Azincourt.”
15. *Sable*, three walnut leaves *or*, between two bendlets *argent*, for Richard Waller, of Groombridge, Esq., who, at the battle of Azincourt, captured the Duke of Orleans.
16. *Argent*, a fess *gules*, between three parrots proper, gorged, with collars of the second, for Sir John Lumley, Baron Lumley, who was slain with the Duke of Clarence, at the battle of Baugie.
17. Quarterly, per pale, dovetail *gules* and *or*, for John Bromley, Esq., ancestor of the present Lords Montfort.
18. *Argent*, a bend between six martlets *sable*, for Sir Hugh Luttrell.
19. Quarterly first and fourth, *azure* three pelicans vulning themselves *or*; second and third *gules*, 2 pieces of belts erect in pale *argent*, with buckles in chief, for Sir John Pelham, distinguished in the wars of Henry V.
20. *Azure*, an inescutcheon within an orle of martlets *argent*, for Sir Thomas Erpingham, marshal of the army at Azincourt.
21. *Argent*, three cocks *gules*, armed crested and jolloped *or*, for David Gamm, the valiant Welsh captain, knighted while dying during the battle of Azincourt.
22. Quarterly *or* and *azure*, over all, on a bend *gules*, 3 scallop-shells *argent*, for Sir John Fastolfe.
23. *Azure*, three chevrons braced in base *or*, a chief of the last, for Henry Lord Fitz-Hugh.
24. *Sable*, two bars *argent*, in chief 3 plates; for Walter, Lord Hungerford, Steward of the Household to King Henry V.

The distance represents the Isle of Wight, with the Needles and the Hampshire shore.

### AUTHORITIES.

The ship with the stern visible, from an illuminated MS. in the Cotton library B. M., Domitian, A. 17. The ship in front from a MS. Froissart, illuminated early in the 15th century, in the Harleian Collection, B. M., marked 4379. The arms from different heraldic works.







2118. del.

Illustration of the Siege of the Castle of the 15th of June

Illustrated by J. Hill.



# ARTILLERY, CROSS-BOW MEN, ARCHERS, &c.

OF THE FOURTEENTH AND FIFTEENTH CENTURIES.

ANNO 1375.—1425.

WHEN gunpowder was first discovered to possess a projectile power, its military application was confined to a kind of mortar, or bombard, intended as a substitute for the enormous battering machines then usually constructed. None of the countries of Europe having convenient roads, and all many strong castles, war engines less bulky and more portable were particularly desirable for invading armies: also we find that Edward III. had artillery as early as the middle of the 14th century.\* The first guns were made of bars of iron, strengthened with hoops of the same metal, welded together. They were short pieces with large bores, and had usually chambers. The precise purpose for which they were used, was to throw, on the principle of the balistæ, bullets of lead or stone over the walls, to ruin the roofs of houses, the parapets, and other defences of a town; the ranges describing parabolic curves of little more than 300 yards radius. There was as yet no necessity for the invention of trenches; and the slender protection of the pavisers was deemed sufficient to shield the gunners against the quarrels, arrows, and stones of the besieged.

Both the specimens in the Plate are of the bombard, or mortar kind; that seen in the middle is the oldest delineation we have found among the illuminations in the British Museum; and if not of a date anterior, is certainly not later than the reign of Henry IV.; unfortunately, the drawings in the manuscript are only partially coloured, the gun and draperies of the figures being mostly white, render it uncertain what the substance was of the objects represented. The carriage, however, is slight in proportion to the bulk of the piece, and the trail consists of a prolongation of the cascable, and rests on the ground, a block serving as a quoin for the purpose of depression. The other, seen in the fore-ground, is of a construction somewhat later: the cannon is of iron, and lies in a kind of trough or bed continued to the earth, not unlike a modern horse artillery trail: the whole resting on a pintle, or moveable pivot, fixed in a strong upright erected on a square timber frame. The apparatus of both guns is sufficiently distinct to prove, that the powder used for such artillery must have been very feeble. By the muzzle of one of the guns stands a broad-shield bearer, or paviser: the denomination of subordinate soldiers, whose duty was to bear a large shield before the gunners, archers, and cross-bow men, who approached the walls thus protected. The group in the centre consists of a

\* Indeed John Barbour, Archdeacon of Aberdeen, in his romance of Robert Bruce, calls guns crakys of war, and reports them to have been used in Edward the Third's army, A. D. 1327; and Vilani asserts he had some at Crecy, 1346. Although there is no doubt that cannon were already in use, yet the silence of Froissart and other historians make it doubtful whether any were brought in the field.



## COSTUME OF THE FOURTEENTH AND FIFTEENTH CENTURIES.

gunner, an archer, and another cross-bow man. In the back-ground are soldiers, the marshal standing in front with his banner-bearer before him.

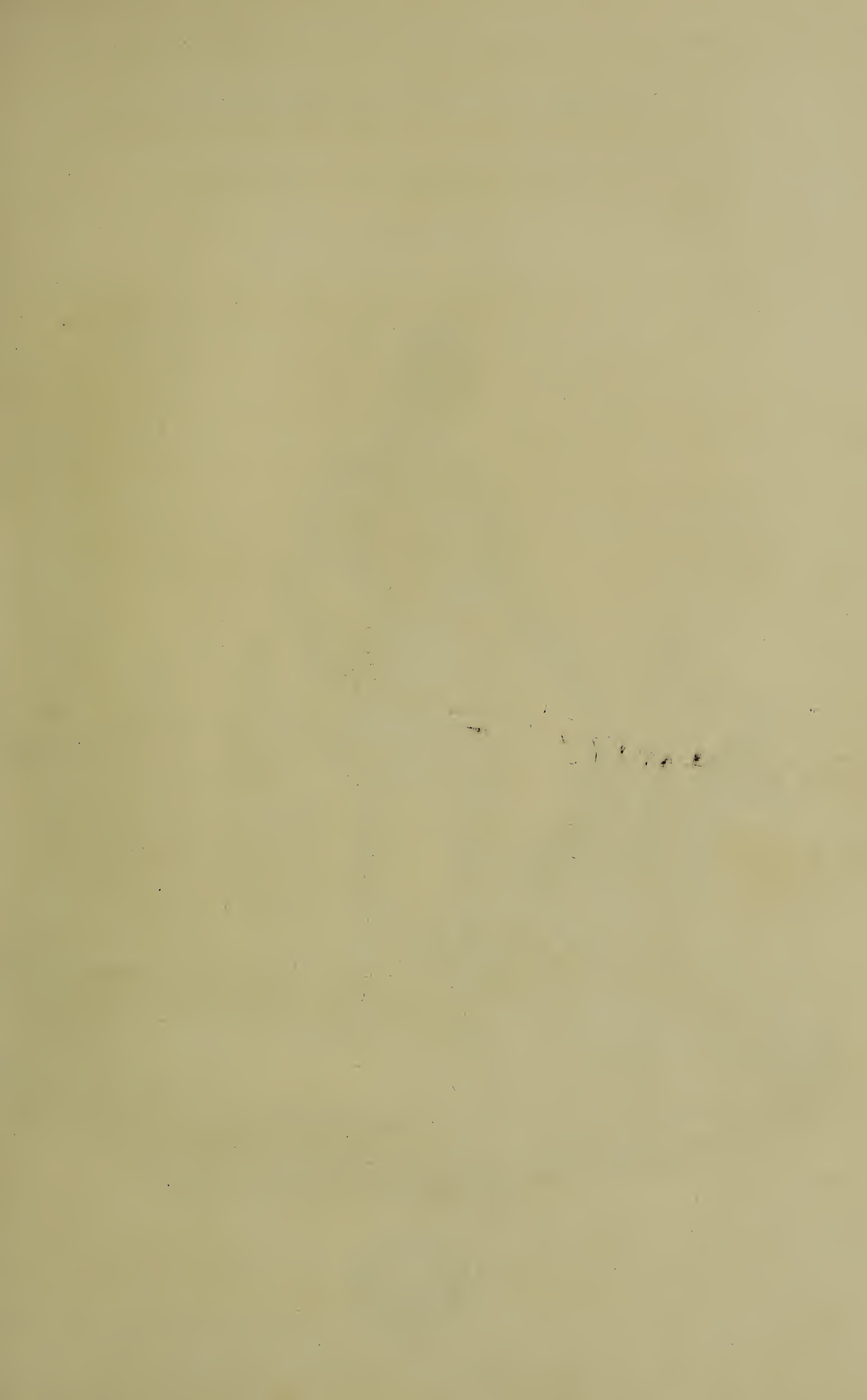
### AUTHORITIES.

The gun in the middle, gunner, archer, and cross-bow man in the fore-ground, the marshal, banner-bearer,\* and part of the town from Sloane, 2433. *Chronique de St. Denis*.

The cross-bow man in mail armour and purple surcoat, is in a costume more frequently observed in illuminations of the reign of Edward III.; he is copied from Royal, 16. G. V. *Chronique des Rois de France*, a manuscript, once the property of Humphrey Duke of Gloucester.

The gun in the fore-ground, with the paviser, from Harl. 4425, a beautiful copy of the *Roman de la Rose* of the 15th century.

\* We have nowhere found any account of the banner as here represented; a square with the fly of a pennon attached to the end. The original is blank; but we have charged it with the arms of the Mowbrays, who were hereditary Marshalls for the greater part of the fourteenth and fifteenth centuries.







Edward Prince of Aquitaine  
& Earl of Chester



13 76.

& Wales Duke of Cornwall  
surnamed of Woodstock



## COSTUME OF THE REIGN OF KING EDWARD III.

### EDWARD THE BLACK PRINCE.

ANNO 1376.

NOTWITHSTANDING the lapse of more than four centuries, there are many representations of this great Prince still in existence: of these, the most authentic and interesting, for Costume or Portrait, are, his elegant monumental effigy in Canterbury Cathedral; a mourning figure on the tomb of Edward the Third; three different impresses of his seals; and two illuminations preserved in the British Museum. It will perhaps not be uninteresting to collect in one point of view, a short sketch of these several figures, pointing out the essentials with regard to costume, and the marks of resemblance or difference in each.

Of the Seals, the first in point of antiquity represents the Prince on horseback, clad in mail, with a curious helmet.\* His shield, surcoat, gonfanons and horse trappings, adorned with the arms of England singly, and the label of three points over all. His sword appears borne without a scabbard, by a chain of the length of the arm, fastened to the breast, and extending to the pommel. The next Impress exhibits also a figure on horseback; but here the arms are quartered of France and England, and on the helmet is a cap of maintenance surmounted by a lion statant guardant. On the third, which was the Prince's seal, as Duke of Aquitaine, he is represented sitting in his robes of state, a wand in the hand, and a fillet round the head. It is remarkable that the face is not bearded.

The mourning figure† is clothed in a long mantle, the face bearing evident resemblance to the statue on his tomb.

On examining the Illuminations, we find him in the first‡ with one knee bended, resting on his cervelliere, and receiving from the hands of his father (who is seated), the grant of the Dutchy of Aquitaine; both figures are in plate-armour, with their surcoats properly blazoned; the Prince bare-headed, with a plain gold fillet about the temples, his hair cut round, and a beard on the chin and upper lip. We may remark, that the gorget of mail is in this instance fastened to the cervelliere, or skull-cap. This interesting incident is painted within the initial letter of the deed above alluded to. The other Illumination§ here noticed, exhibits the Prince in long robes of blue, powdered with flowers de luce, and lined with ermine. The head is crowned with a circle of roundels surmounted by trefoils, is bearded, and has sufficient

\* See a copy of this helmet in Grose's Treatise on Ancient Armour, Plate IX. fig. 16; also the delineations of the Impresses above mentioned in Sandford's Genealogical History.

† See the tomb of Edward III. in Westminster Abbey. This figure is engraved in Carter.

‡ See British Museum, Cotton. Nero. D. VI. A volume of treatises, charters, &c.; also Strutt's Royal and Ecclesiastical Antiquities.

§ See Cotton. Domitian. A. XVII. copied in Strutt's Dresses and Habits, Plate LXXXIV.



## COSTUME OF THE REIGN OF KING EDWARD III.

marks of resemblance to the mourning and kneeling figures, to prove that they were all intended for portraits.

But the representation of this hero on the plate is taken from the beautiful effigy of copper on the monument in Canterbury Cathedral. The statue is in plated armour, a pointed skull-cap, adorned with a coronet, a gorget of mail, and a surcoat of arms quartering Old France, and England, under a label of three points. The hips are encircled by a girdle of lions' heads richly carved. The shoes piqued, and the spurs furnished with large rowels. Taking the proportions of the statue for a close copy of nature, the Prince must have been somewhat above six feet in stature, with limbs finely formed, a countenance indicating languor, a nose well shaped, and a quantity of hair on the upper lip. By his side are his shield and helmet (the latter copied from that under the head on the tomb,) with the ostrich feathers overshadowing the lion, here represented couchant. Behind are seen two soldiers of the 14th century, and in the back ground a view of Rochester Castle.

*Arms.* On the stump of a tree the war-shield of the Prince ; below, his target of peace, used in tournaments, &c. viz.: *sable*, three ostrich feathers *argent*, scrolled *or*.—His mottos were *Ich Dien*, German, I serve ; and *Houmout*, Heroic Mind.

Many actions of this great man deserve the painter's attention ; we mention the following as the most prominent.

The close of the battle of Crecy, when the Prince went to the King to receive the eulogium of his valour, and the triple plume of the King of Bohemia was laid at his father's feet. See Froissard

His conversation with Sir James Audley and Sir John Chandos at Poitiers.

Froissard.

His affecting meeting with Sir James Audley after the battle. *Ibidem*.

His modest behaviour towards King John, his prisoner. *Ibidem*.

The entrance of King John into London, attended by the Prince on a black hobby. *Ibidem*.

The Battle of Navaretta. *Ibidem*.

His sparing the inhabitants of Limoges on account of the valour of three French captains. Thomas Walsingham.

### AUTHORITIES.

The Prince and Arms from the tomb at Canterbury.

The Soldiers of the 14th century from 16. G. VI. Royal Library, B. M.





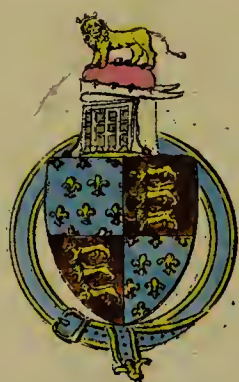


C.H.S. del.

Engraved by J.A. Almon.

Engraved by R. & D. Howell.

Edward III King of  
& Lord of Ireland



England and France  
surnamed of Windsor

1377

Pub. by W. B. (R. & C. 23, Colchester Street, London.)



## REGAL COSTUME OF THE FOURTEENTH CENTURY.

### KING EDWARD III. IN HIS ROBES.

ANNO 1377.

THE life and actions of this great Prince form a period no less interesting than glorious, in the annals of England. Inured from his youth to the turbulent factions of his nobles, he had the policy to convert their high and boisterous spirit, to the purposes of his own ambition. With a handsome person, and affable manners, he joined policy in counsel with the most heroic valour, and reigned for more than fifty years the terror and admiration of his neighbours. Although his conquests produced no solid aggrandisement of his dominions, the sea-fight off Sluys, and the battles of Duplin, Catsand, Halidown Hill, Creci, Nevil's Cross, Poitiers, and Najara, cast so brilliant a beam of glory over his people, and kindled in their breasts so lasting a sense of superior prowess, as neither the lapse of ages, the pursuits of commerce, nor the enervating effects of luxury, have ever been able to extinguish.

We have copied the annexed Costume and Portrait from the fine monumental effigy on the tomb of King Edward in Westminster Abbey, where the artist has expressed with remarkable felicity, the venerable beauty, sweetness, and dignity, recorded by historians, and coinciding with the ideas his great actions and character inspire. We are in possession of five drawings from illuminations in the British Museum,\* representing this Prince, all bearing a strong analogy in the traits of his countenance, with the print published by Mr. Vertue, from the ancient painting at Windsor Castle; if there be any difference between these and the fine monumental effigy, it must be attributed to the different degrees of skill in the artists, to the various periods of life when they were made, and, perhaps, to the circumstance of a cast having been taken after the death of the King, for the purpose of representing his image with greater fidelity, in metal. The likelihood of such a practice having existed, to obtain perfect resemblances for the statues of such monuments as those of the King, Queen Philippa, the Black Prince, and others, we deem far from improbable; and various arguments might be adduced to prove that such actually was the method employed.

The dress of the King consists of a long tunic, bordered with flowered lace, and lined with fur, open at the bottom as high as the knee. Between the opening below, and at the ends of the sleeves, appears an under garment, likewise laced. Over the shoulders is thrown a regal mantle enriched with fur and ornamented with lace. On the head of the statue, are the marks of a crown, now, as well as the sceptre, lost: both are restored from contemporary authorities, and the draperies coloured from similar subjects in the British Museum.

\* Mr. Carter has published a very exact etching of a statue of Edward the Third in the screen of York Cathedral, of which we have a drawing; but it is evident the sculptor had no portrait for his model.



## REGAL COSTUME OF THE FOURTEENTH CENTURY.

A life so replete with great and glorious incidents, cannot fail to offer numerous subjects worthy to fix the attention of artists. Many have already been painted. The following appear the most obvious, and we recommend the authors, whose names are placed after each, as the best calculated to give circumstantial information on each subject.

The Sea-fight off Sluys, where King Edward defeated the French with immense loss. Anno 1337. *Walsingham, Froissart.*

The King leading the van of his army through the ford of Blanchetaque, and defeating Godemar du Fay, 1346. *Froissart, Villani.*

King Edward receiving his victorious Son after the defeat at Crecy, 1346.

*Froissart.*

The Surrender of Calais, and pardon of Eustace de St. Pierre, &c. 1347. *Froissart.*

King Edward dictating the letter to Sir Aymery de Pavie. *Froissart.*

His combat with Eustache de Ribemont, and his generous conduct to him after the action, 1348. *Froissart.*

The Institution of the Order of the Garter, 1349. *Froissart, Ashmole, Camden.*

The Defeat of the Spanish Fleet off Dover, 1350. *Walsingham, Froissart, edit. by Johnes.*

### AUTHORITIES.

King Edward III. from the monument in Westminster Abbey. Crown from the monument of Henry III. and Sceptre from the picture of Richard II. in the Jerusalem Chamber. Throne and attendant from B. M.: Cotton, Nero, E. II.

*Arms.* Old France and England as quartered by Edward III. Crest and helmet from the seal in Sandford.





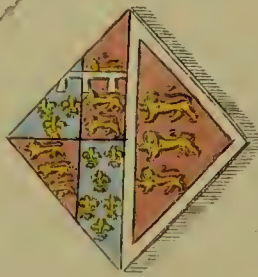


CH. 2. del.

Engr. by J. A. Ashurst.

Hill aquatinta

Joane Plantaganet,  
and Countess of Kent



Princess of Wales,  
surnamed the fair Maid of Kent

1377

London, Pub. & Ed. 1813 by M. Colnaghi & Co. 23 Cockspur St. Charing Cross.



# COSTUME OF THE FOURTEENTH CENTURY.

## KING RICHARD II.

WITH AN ATTENDANT, SUPPOSED TO REPRESENT

## JOAN PLANTAGENET, PRINCESS OF WALES AND COUNTESS OF KENT,

SURNAMED THE FAIR MAID OF KENT.

ANNO 1377.

THIS Princess was the daughter of Edmund of Woodstock, Earl of Kent, sixth and youngest son of King Edward I. She was born in 1328. After the death of her two brothers, in the 25th year of her age, she became Countess of Kent in her own right, being at the time married to Sir Thomas Holand, one of the founders of the Garter. After his decease, she took for her second husband William Montague, Earl of Salisbury, but was divorced the same year by mutual consent,\* 1361. Being now in her 33d year, she still possessed so much beauty as to captivate, and soon after to marry, the Black Prince. By him, she had issue King Richard II. She outlived her third husband about nine years, and died in 1385 of affliction, because the king, her son, had refused to pardon his uterine brother, John Holand, who had been guilty of an atrocious murder. Notwithstanding that Walsingham has treated her character with little respect, and that the guilty ambition of the House of Lancaster has not scrupled to visit her memory with obloquy; her many amiable qualities gave her great influence with the people. Her popularity was so great, that by her intreaties alone she averted the vengeance of an exasperated mob, which had already plundered the Savoy palace, and threatened the life of John of Gaunt; and not only made his peace, but induced them quietly to disperse. This she did at a time, when she could not be ignorant of the intrigues of that very man to dethrone her son. At another time she was suffered to pass through the midst of a troop of rebels; and as long as she lived, the affection that was borne her, greatly contributed to support the government of her young and ill-advised son. But her exertions to maintain the internal peace of the kingdom greatly harassed her mind and fatigued her body, now grown extremely corpulent. In this state of health she received the shock of the stern though just resolution of the King, not to pardon his half-brother. She only survived the fatal news five days, although she might have reflected, that he did not possess sufficient firmness to persevere in such a vigorous determination; for soon after, without any ostensible cause, he granted that remission, which the intreaties of his dying parent and their common mother could not obtain.

\* According to Sandford; though it seems, that she was first married to the Earl of Salisbury, but having previously been contracted to Sir Thomas Holand, she was divorced and William (not Thomas Montacute, as Gough names him,) married another lady. Gough says she died in 1383.



## COSTUME OF THE FOURTEENTH CENTURY.

It is rather remarkable, that the illumination from which the plate is copied, should have escaped the attention of Mr. Strutt, or that he should have failed to recognize in the portrait, the wife of the Black Prince, when he had already acknowledged another similar miniature in the same book for that of her husband.\* Both represent King Richard, before the age of manhood, dressed in a tabbard of his arms, and attended by one of his parents with ducal coronets on their heads; but from the circumstance of the nimbi that surround them personifying saints. The Prince being habited in a robe *semé fleur de lys*, seems to represent St. Louis. The Princess, with a palm branch in her hand, and what appears to be a wheel at her feet, is probably in the character of St. Catherine. Why these two saints should have been selected as tutelary beings to the young king, it is not easy to determine. The figure, however, displays much sweetness, and though somewhat stout, certainly possesses beauty. Her hair is light, and dressed in two large tufts of ringlets on each side of her temples. Over her gown she wears a mantle. The nimbus, palm-branch, &c. not having any reference to the Costume have been omitted.

*Arms. Parti per pale*, France and England under a label of three points for Edward Prince of Wales, and *gules* three lions passant guardant *or* within a border *argent*, for E. of Woodstock, Earl of Kent, father to the Princess.

### AUTHORITY.

From a Psalter, formerly the property of King Richard II., and probably presented to him by his mother, now in the Cottonian collection, B. M., marked Domitian, A. XVII.

\* See Strutt's *Dresses and Habits*, Vol. II. Plate LXXXIV.







Engraved by J. Atkinson

Antiquated by J. Merigot

Officers of the Court of



King Richard the Second

1377

Publ. August 1841, by Colnaghi & Co. 22, Old Bailey



## COSTUME OF THE REIGN OF KING RICHARD II.

### COURTIERS ATTENDING ON THE KING.

ANNO 1377.

No sooner had the death of the Black Prince suspended the military enthusiasm of the English, than Richard, on ascending the throne, dismissed all the maxims and customs of his grandfather's court, a decided taste for dissipation excepted. Without the warlike qualities of his father, the political sagacity of one of his uncles, the austere firmness of an other, or the hereditary ambition of a Plantagenet, he regarded his exalted situation only as the means of displaying his extravagance in processions and tournament, or of gratifying the unprincipled desires of his favourites. This love of gaudy shew, wandering without the guidance of taste, from the boundaries of civic virtue, and military propriety, soon begat extravagancies as ridiculous as they were contemptible. Rude splendour was mistaken for elegance. The most costly stuffs, cut and fashioned in every variety of shape, were squandered with tasteless profusion on the persons of all, whose births or fortunes were adequate to bear the expense.

But of all the fashions exhibited during this period of dissipation, none could vie, for inconvenience or awkwardness, with the long piked shoes then worn. It seems as if this absurd custom was a type of the frivolity and luxury of the princes during whose sway it was in vogue: the long-toed shoe began to be in fashion under William Rufus, was condemned by Henry I. encouraged by Richard II. tolerated under Henry VI. and finally proscribed by Edward IV. At the period now under consideration, fashion had lengthened the pike to the extent of eighteen inches beyond the end of the toe; and in order to enable the encumbered beau to lift his feet from the ground with tolerable security, chains of gold, silver, or of meaner metals, were fastened from their points to the knee, or even to the girdle. Thus King James I. of Scotland is represented with chains of gold fastening the peaks of his shoes to his girdle, in a full-length portrait at Kielberg, near Tübingen, in Swabia, the seat of the family of the Von Lytrums.

It is singular that the extreme inconvenience of this fashion was insufficient to prevent its duration, or obstruct its revival: Yet the royal mandates, and the exhortations from the pulpit, long contended against this enormity without effect; nor was it until the fifth of Edward IV. that an act of parliament, enforced by a proclamation, finally reduced the shoe to the moderate length of two inches beyond the toe.

The plate represents two courtiers, selected from among the attendants on Richard II. about the period of his accession to the throne. They exhibit the piked shoes, kneechains, parti-coloured hose, golden collars, and circles round the head; the hair of both, in the original, is painted white, as if powder had already been in fashion at that period; but as no exact mention has been made of this practice by our early historians, the colouring is probably accidental.



## COSTUME OF THE REIGN OF KING RICHARD II.

*Arms.* Robert de Vere, Earl of Oxford, Marquis of Dublin, and Duke of Ireland, quartering the arms of Vere with the augmentation granted by Richard II. The ancient family of Vere was a younger branch of the powerful house of Blois, and owned the lordship of Vere, or Ter Vere, in Zealand; this accounts for the conduct of William the Conqueror, when not only he confirmed to Alberic de Veer the lands which he held in England before the conquest, but added several lordships. The knowledge of the descent of the heroes of the name of Vere, who distinguished themselves in the Low Countries during the reign of Elizabeth, was a chief cause of their being so acceptable to the Dutch, and the fact is alluded to in many inscriptions and verses composed at that time. The crest of Vere was a boar passant *azure*, armed and bristled *or*. Vere, or Veer, in Dutch, signifies a boar, the crest of the family was therefore allusive. The antiquary and herald is still occasionally reminded of the fame of this once-powerful family, when he meets with its cognisance under the name of the blue boar, a sign not unusual in this kingdom.

### AUTHORITIES.

The figures are taken from an illumination in a MS. in the royal library at the British Museum, marked 20. B 6, written in the beginning of Richard II.

*Arms.* See Sandford, Heylin, Yorke, &c.







Etched by J.A. Atkinson.

Aquainted by R. Havel

Sir William Beauchamp  
Captain of Calais Custos



K.T.G.<sup>ts</sup> Lord Bergavenny  
of the County of Pembroke



## COSTUME OF THE REIGN OF KING RICHARD II.

### WILLIAM BEAUCHAMP, LORD BERGAVENNY.

ANNO 1392.

THIS figure is taken from an elegant painting on glass in the East window of St. Mary's Hall, Coventry. The fine outline of the head, its animation and character, denote it to be a portrait. He is represented in a state habit, with a hood of crimson embroidered with gold; his robe of a deep purple, lined with ermine and crimson, falls in ample folds round the body and feet. The girdle is richly studded; the sleeves and hose green; on the breast he wears a cross pattee of gold suspended by a golden chain; and over the left shoulder hangs a superb belt of gold and precious stones. I have no where met with the meaning of this ornament. Rouse, in his illuminations of the life and actions of Richard Earl of Warwick, has occasionally decorated his hero with it; the same ornament is also worn by several of the Earls of Holland, as painted in the church at Utrecht. This majestic and imposing costume seems to have been long in vogue; for specimens are found from the latter end of the reign of K. Richard II. to Edward IV.

Sir William Beauchamp was a partisan of John of Gaunt, and attended him in all his campaigns in France and Spain: he fought several actions at sea: was created Knight of the Garter, and appointed Captain of Calais. It was in this important command, when he suspected the views of Richard's favourites, that he refused, when ordered, to deliver up his government, and seized on the King's letters directed to the court of France. Afterwards, when John de la Pole, brother of Michael Earl of Suffolk, the great favourite, came to supersede him, in the government, he arrested and brought him a prisoner to England. The King was so incensed at this firm conduct, that he put him in confinement; but dreading some evil consequences, soon released him again.

He died in 1411, leaving his son Richard, afterwards Earl of Worcester, to succeed him. Vide Dugdale's Baronage, Froissard, &c.

This distinguished character may be introduced in many of the historic scenes of the reigns of Edward III. Richard II. and Henry IV.

*Back-ground.* A view of Calais from the sea, as it was in the middle of the 16th century.

*Arms.* Beauchamp of Bergavenny.

#### AUTHORITIES.

The figure from the painted glass, supposed to have been executed by John Thornton, painter and glass-stainer of Coventry, a man of great merit; the same who executed the great eastern window of York Minster, between the years 1405 and 1407.

The arms from the same under the figure, with the words Guillelmus Beauchamp d'nus de Bergavenny, in Gothic characters.

The view of Calais from Hollar's print, compared with a rare German print without mark, of the siege of that place tempore Elizabeth.



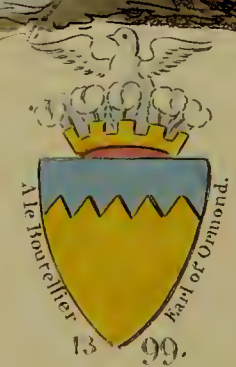








Arthur M. Harroch



King of Leinster

Pub'd Decr 7. 1811, by Colnaghi & Co. 23, Cork-street, London



## COSTUME OF THE REIGN OF KING RICHARD II.

### ARTHUR MACMURROCH, OR MAQUEMORE,

KING OF LEINSTER.—ANNO 1399.

FROISSART, while relating the wars of King Richard II. in Ireland, mentions the subject of this Plate in a very curious narrative, which, when coupled with that of Francis de la Marque, who was an eyewitness to the second campaign, throws sufficient light upon this singular character to enable us to give some idea of his talents for war and negociation. It appears that Macmurroch, or Macquemore, as the French Chronicles have styled him, was one of the most powerful, if not the head of the confederate chieftains, who opposed the great expedition led by King Richard in the year 1395. Sensible of the insufficiency of open resistance against so powerful an adversary, and that safety was only to be obtained by creating delays till the hostile army should withdraw, he, with his companions, feigning to listen to the proposals of the Earl of Ormond, suffered himself to be allured to Dublin, where he patiently underwent the discipline of learning to eat in the English fashion, to wear breeches and fur gowns, and at length of receiving knighthood from the hand of Richard himself. As foreseen, the English forces departed with their king at the end of the summer to enjoy the honours of imaginary conquest, while Macmurroch returned to his native fastnesses with substantial independence. Richard at length convinced of the inutility of his first measures, went over a second time, at the head of a powerful army, in the year 1399, and opposed to the wary Hibernian the conduct and valour of Thomas Despencer Earl of Gloucester. During the former expedition, the actions of the chieftain had been confounded with those of his colleagues, but on this occasion he stood alone. Aware that his faithless behaviour would not safely admit of a repetition, he now posted himself securely in the mountains at the head of an army, and from this commanding station had the address to entice even the gallant Earl into conferences on equal terms. Here he spun out the time till the unfortunate Monarch's adversities increased, and he at length discovered, that so far from conquering a kingdom, his crown and sceptre had already passed into the hands of an usurper.

Francis de la Marque, above quoted, wrote the history of the last years of Richard's reign in French rhymes, and embellished his work with illuminations from which the Plate is taken. Macmurroch is described as coming forth from between two woods to meet the Earl of Gloucester, the King's commander in chief, at a conference to be held near a brook, and the Irish are mentioned as riding without saddles, stirrups, or boots. The warlike appearance of their leader is illustrated in the following curious lines :

Entre deux bois, assez loing de la mer,  
Maquemore, la montagne avaler  
Ay et d'Irlois, que pas ne scay nombrer  
Not foison. . . . .



## COSTUME OF THE REIGN OF KING RICHARD II.

An cheval, ot sans sel ne arcon,  
Que lui avoit couste, ce disoit on,  
Quatre cens vaches, tant estoit bel et bon ;  
Car pou d'argent  
An on pays, pour ce communement  
Marchandent eulx a bestes, seulement.  
Qua mon avis,  
Encques, mais jour de ma ve ne vis  
Courre gistost liebre, cerf ne brebis  
N'austre beste, pour certain la vous dis  
Comme il faisoit  
En sa main dextre un darde portoit  
Grande et longue de quoy moult bien jetoit  
Sa semblaunce ainsi comme il estoit  
Veez pourtraiture  
Devant le bois  
                    la fut l'assemble fait  
pres d'un ruisseau.

Between two woods, at some distance from the sea, Maquemore was posted on the mountain with his Irish, whose great force I cannot enumerate ; he rode a horse without saddle, which, as was said, for its beauty and worth, had cost him four hundred cows ; for they traffic, in that country, commonly with cattle in lieu of money. I assure you, that never in my life I beheld hare, stag, or sheep so swift : in his right hand he bore a long javelin which he threw with dexterity. Such as he appeared, behold his portrait.

(Then follows the illumination.)

The assembly met before the wood near a rivulet.

*Arms.* Butler Earl of Ormond, a family in possession of that title and vast estates in Ireland at the period in question.

### AUTHORITY.

The manuscript of Francis de la Marque, in the Harleian Library, British Museum, marked 1319.







Etched by I.A. Atkinson

Aquatinted by R. & D. Howell

King Richard  
betrayed by the Earl



Percy  
1399

the Second  
of Northumberland.



## COSTUMES OF THE REIGN OF KING RICHARD THE SECOND.

### THE KING BETRAYED BY THE EARL OF NORTHUMBERLAND.

ANNO 1399.

KING RICHARD having been induced to quit Conway Castle, by the base and artful persuasions of Henry Percy, first Earl of Northumberland, consented to go and meet the Duke of Lancaster; hoping, though conscious of the injuries he had done him, that his crown and life would still be secure. Under the guidance of the Earl he quitted the castle, and having crossed the water, proceeded towards Rutland.\* Percy, who, under the pretence of preparing dinner, had gone before, laid an ambush in a pass between a steep rock and the sea: here he awaited the King's approach, and having secured his person conducted him to Chester. Francis de la Marque, before quoted, relates the subject somewhat different from Stowe, and it seems, that, though an eye-witness, he has confounded the names of Rutland and Chester together.

-----  
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L'Eau passa qui fut moult large et grant,†  
Puis chebaucha iiij miles avant,  
Tant que la roche, ou le conte au pendant  
Estoit tapis;  
Monta le roy, qui fut moult esbahis  
Quant il les vit; disant: je suis trais!  
Que peut ce estre? bray dieu de paradis  
Veuillez me aider!  
Lors aux panons qu'on veoit balloier  
Furent cogneus; disant a mon audier:  
C'est le conte, qui nous a fait traittier  
Sur sa fiance

\* Rutland, as it is spelt in Stowe: Probably Rhuddlan, a village on the coast near Abergelly.

† "Having crossed a broad water, he (the King) rode on about four miles, until he came to a rock, under the brow of which the Earl lay in ambush; when the King had ascended it, he was much astonished on seeing them (the soldiers), and exclaimed, I am betrayed! God be my aid, what can this mean? and knowing the banners that were waving in the air, he said in my hearing; It is the Earl who has thus betrayed us, and violated his faith - - - - - I must relate; how the blessed monarch was then so near them that he could not return, for on one side the rock extended towards the town, and was so steep as to prevent a passage, and on the other was the high sea. Therefore, we had no choice, but to pass, happen what would, or lose our lives in the midst of the Earl's people, who we could perceive were all armed - - - - - While we were thus consulting we had approached to the distance of a good bow's shot, when the Earl advanced, and throwing himself on his knees, with bows to the earth, said to the King: I am come to meet you for greater security, my lawful Sovereign; be not displeased, for the country is all in arms as you know. The King answered: I could well have proceeded without such a great number of men as you have brought here together - - - - ." It seems Stow has taken his account in great part from this work, and I am surprised he has not continued to give the conversation between the King and Lancaster, which la Marque has written, for greater fidelity, in prose.



## COSTUMES OF THE REIGN OF KING RICHARD THE SECOND.

-----  
-----  
Je vous diray, comment le roy benis  
Fu ci apres d'eulx saboit trop plus  
A retourner  
Jusqua la ville que la roche abaler,  
A la quelle batoit la haulte mer,  
D'autre cote on ne poboit passer  
Pour la rochaille.  
Ainsi comant passer baille que baille  
Ou estre mort, tout parmy la bataille  
Des gens du conte, qui fu arme de maille  
Et beue d'euil.

-----  
Ainsi parlant nous comunt approchier  
D'eulx, si comme au trait d'un bon archier ;  
Lors le conte. Se vint agenouiller,  
Trestoit a terre ;  
Disant au roy—je vous aloie querre  
Mon droit seigneur, ne vous beuille displeire,  
Car le pays est esmeu pour le guerre  
Comme vous savez  
A fin que meulx sopez asseurez.  
Lors dit le roy : je fausse bein aller  
Sans tant de gens qui cy mandez avez.

The King is dressed in a scarlet robe, a black hood, and having his beard long, probably with an intent to disguise himself. The Earl and his soldiers are in armour with flowered loose surcoats, which seems to indicate that the use of emblazoned coats, as worn in the reign of Edward the Third, had been laid aside. He is bare-headed, and holds a battle-axe in his hand.

### AUTHORITIES.

Francis de la Marque in the B. M. : Harleian 1319.

*Arms.* Quarterly first and fourth *or* a lion rampant *azure*, second and third *azure* five fusils in fesse *argent*. The arms of Lovain quartering Percy, as borne by this Earl before the death of his second wife, when he quartered Lovain and *gules* three lucies haurient *argent* for Lucy.





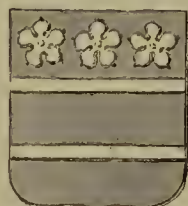


C.H.S. del.

Etched by J.A. Atkinson

Aquainted by Hill

*Reverend*



*Bishop of London.*

1705.



## COSTUME OF THE FIFTEENTH CENTURY.

### ROGER WALDEN, BISHOP OF LONDON.

ANNO 1405.

THIS prelate first appears to have been dean of York. He was admitted Prebendary of Gillingham, in the diocese of Salisbury, in January 1392; September, same year, collated to a prebend in the diocese of Exeter, being then treasurer of Calais. Afterwards secretary to Richard II., and subsequently treasurer of England, which high office he resigned September 20, 1395.—On February 10th, 1397, he was admitted to the prebend of Wilesdon, in St. Paul's cathedral. In 1398, in consequence of Archbishop Arundel having been banished the kingdom, Walden was promoted to the vacant see of Canterbury; but upon the deposition of Richard II., the Pope (who favoured Arundel) pronounced him an intruder and usurper of the archbishopric, and by his bull restored Arundel. Walden was thus a bishop without a bishopric, and so continued about two years, when by the kind endeavours of Archbishop Arundel, he was appointed to the vacant see of London; which, however, he enjoyed for a very short period: that mitre was bestowed upon him December 10, 1404;\* he was installed June 30, 1405, and he died June 6th following: he was interred in the priory of St. Bartholomew in Smithfield.†

The figure is copied from a painting on glass in St. Mary's Hall, Coventry; where Walden is placed by the side of his benefactor Arundel: from their having a place in this hall, it is evident that both were members, and perhaps benefactors, of the Trinity Gild, which probably happened in October, 6th of Henry IV.; for the king assembled a parliament in that year at Coventry, (which acquired the name of *Parliamentum indoctorum*, or the laymen's parliament.)‡ Archbishop Arundel was present, and much distinguished himself by his spirited conduct and energetic speech in defence of the church. It is presumed that Walden attended; for though the date of his elevation to the see of London is stated by Godwin to be December 12, yet in fact the Papal bull only is of that date; and as Braybroke died 28th of August, 1404, it is not unlikely that Walden was nominated previous to the parliament held at Coventry, and attended as Bishop of London. The short period he enjoyed that dignity, allows of no other public occasion for his visiting Coventry; and as the two prelates are placed together in the same window, the conjecture almost amounts to proof.

*Arms*, according to Wharton. The Bishop bore *sable* two barulets in chief three cinquefoils *argent*.

#### AUTHORITY.

From a painting on glass in the windows of St. Mary's Hall, Coventry. For the whole of this article I am indebted to Mr. Thomas Sharp of Coventry: the background is ideal, though the materials are taken from existing architectural remains

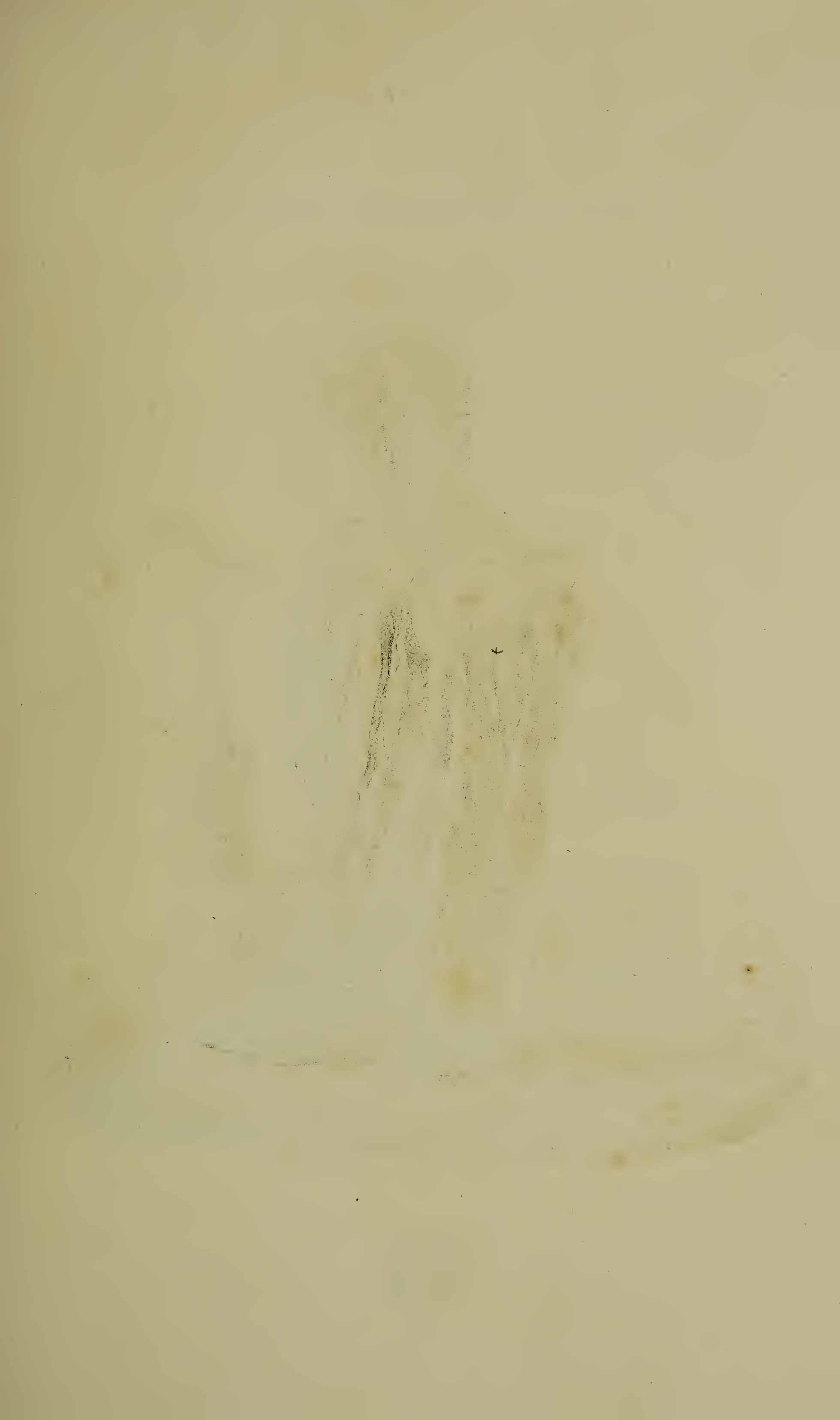
\* The Pope's "bullæ provisionis" bears this date.

† See Godwin de Presulibus Angl.—Wharton de Episcopis Londini.

‡ Consult Holinshed's Chronicle, sub anno.











*John Cressie*



1407. S.

*Prior of Coventry.*



## COSTUME OF THE FIFTEENTH CENTURY.

### JOHN CROSBIE, PRIOR OF COVENTRY.

ANNO 1407-8.

THIS is the only representation of a mitred prior, *in pontificalibus*, that has come under my observation in this kingdom, and considering the circumstance that he was living on the spot when the figure was painted, it is highly probable that the artist has endeavoured to exhibit his portrait. The probability is increased when the features of the face are considered; and it is observed, that his apparent youth coincides with the time when the supposed artist flourished, which was some years before the actual death of his subject. He is habited in a loose gown of a deep blue colour, exactly resembling that which is worn by Archbishop Thomas à Becket, in the ancient picture preserved in Canterbury Cathedral; of which Mr. Carter has given a correct representation. The crosier (as is usual in the monumental representations of mitred abbots,) he holds in his left hand, and with his right he sustains a book, which may be emblematic of his studies, or of some literary production of his pen. The prior's mitre is no ways inferior in splendor to that of a bishop's, and the whole figure conveys an idea of magnificence not unsuitable to a dignitary who had a seat in the parliament of England.

Of the personal history of Crosby nothing is known. In the series of priors, he is only remarkable for having governed nearly forty years, succeeding Roger Cotton in 1399, and dying in 1436.

*Arms.* *Sable* an eagle displayed *or*. These were the arms of St. Mary's, Coventry, said to be derived from the founder Leofric, Earl of Mercia, notwithstanding Tanner, in his *Noticia Monastica*, says, that "the arms of Coventry, though a mitred abbey, he could not find." Yet this can be proved from ancient seals, and they are sometimes united with those of Edward the Confessor, who confirmed the foundation charter of Leofric.

#### AUTHORITIES.

Both the figure and arms from the painting on glass in St. Mary's Hall, Coventry. For this account of Crosbie, I am obliged to Mr. T. Sharp of that city.









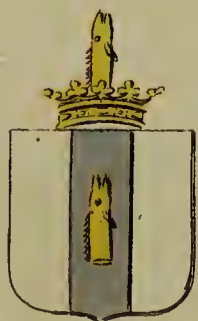


*C.H.S. del.*

*Etched by J.A. Atkinson*

*Agua tinta by Havel.*

*Sir William Gascoigne  
King's*



*His Chief Justice of the  
Bench.*

1413

*London: Pub<sup>d</sup> Feb<sup>y</sup> 1. 1813 by Mess<sup>rs</sup> Colnaghi & Co 23 Cockspur St<sup>h</sup> Charing Cross*



## COSTUME OF THE FIFTEENTH CENTURY.

### SIR WILLIAM GASCOIGNE,

CHIEF JUSTICE OF THE KING'S BENCH IN THE REIGN OF KING HENRY V.

ANNO 1413.

WE cannot present a better biographical sketch of this justly celebrated character, than by transcribing the account which Mr. Gough has extracted from the *Biographia Britannica*, and published with the description of his monument.\*

“ Sir William Gascoigne was descended from an ancient family, in which he had seven predecessors of his surname, and is supposed to have been born about 1350. He was made a King's Sergeant in the end of Richard the Second's reign, 1398; and appointed by that king one of the Attorneys for Henry, Duke of Lancaster, in his exile; which grant was revoked by the same king; and regranted by Henry IV. on his accession to the crown. Throughout his reign, Gascoigne's arguments and decisions occur in our year books, and he was appointed Chief Justice of the King's Bench Nov. 15, 1401; having before sat in the Common Pleas. He was in the commission for levying forces against the Earl of Northumberland's insurrection, 1403; and for treating with his associates, and receiving them to mercy on payment of their fines, 1405; and again, 1408, he incurred the King's displeasure by declining sitting in judgment on Archbishop Scrope; but soon after recovered it, and received the honour of knighthood. The famous story of his committing Prince Henry, afterwards Henry V. for some high offence committed in his court, rests on the authority of our later historians: Biondi, Grafton, Holinshed, Stowe, Speed, and Sir Thomas Elyot's '*Governour*,' who all omit his name. It is first cited by Crompton, in '*l'Autorité et Jurisdiction des Cours de la Majeste de la Royne*, 1594,' and adopted by Tarlton and Shakspeare in their plays of Henry IV and V. As we have an instance of the Prince being arrested by the Mayor of Coventry, 1412, probably for some excesses, we may the more readily believe his commitment by the Chief Justice of England. The last summons to him to attend the parliament given by Sir William Dugdale, is dated Westminster, March 22, first Henry V. 1413, to meet the parliament, 15th May ensuing, so that he was certainly living after December 17, 1412, when Fuller dates his death from his monument.”

He was twice married, first to Elizabeth, heiress of Alexander Mowbray; and, secondly, to Joan, daughter of Sir William Pickering.

The figure is copied from a sketch made some years ago by a friend, from an altar tomb in Harwood Church, Yorkshire. The original lies in a recumbent attitude with hands conjoined. His head is covered with a hood or capucium fitting so close that the ears under it are distinguishable; the cope, which seems to have been in

\* Gough's Sepulchral Monuments, Vol. II. page 37.



## COSTUME OF THE FIFTEENTH CENTURY.

general use in the reigns of Henry IV. and V.\* is seen below the mantle, on the breast, reaching to the arm-pits. Over his robes he wears a mantle, buttoned on the right shoulder. The loose sleeves and skirt of his robe are lined with ermine: below are strait sleeves buttoned close to the wrist. His belt has a large buckle, from whence hangs a narrow end studded with roses. On his right side he wears an aunelace, and on his left a purse, ornamented with tassels. The wand in his right hand is ideal.

*Arms.* *Argent* on a pale *sable* a demy lucy erect (or a conger's head) coupéd *or*.  
*Crest*, out of a ducal coronet *or*, a demy lucy erect of the last, for Gascoigne.

### AUTHORITY

The monument in Harwood Church, Yorkshire. The gilt railing behind formerly in the great hall of the old court at Brussels. The colouring of the robes after an illumination of a judge on the bench in a MS. of the 14th century in the British Museum, marked Royal, 15. D. III.

\* Both these kings have this garment on their monuments at Canterbury and Westminster.







Robert Chamberlain



Esquire to the King



## COSTUME OF THE REIGN OF KING HENRY V.

### ROBERT CHAUMBERLEYN, ESQUIRE TO THE KING.

ANNO 1417.

WE have searched in vain for particulars, concerning the life and character of the person, whose portrait and costume is represented in the annexed plate. It is said that he was present at the battle of Azincourt; a circumstance very probable, as the following entry in the book of benefactors to the Abbey of St. Alban's\* proves, not only that he was an Esquire to the King, but also a boon companion with the monks.

*“Anno grē milesimo CCCC° XLVII in crastino crucifixionis receptus fuit ad fraternitatē nrī capituli Robertus cognomento Chaumberleyn armiger dñi nostri regis, deditq; vini conventui ipso die liberaliter.”*

The design is extremely interesting on account of its offering one of the most complete specimens of a man at arms fully equipped for battle, belonging to this period of history in existence. In order to place the figure in a more characteristic view, the kneeling posture of the original has been altered to a standing attitude; and the shield, which in the illumination is represented on the margin, has, agreeably to other contemporary drawings, been hung on the neck. The battle-axe is added from a miniature in a copy of Froissart's Chronicles at the British Museum.

The warrior appears in a helmet with a moveable vizor over his skull cap and gorget of mail; his surcoat is cloth of silver flowered of the same, without any armorial bearings and as a simple esquire, unauthorized to wear gold, his spurs, belt, and the pummels of his sword and dagger are of plain silver. The general shape of the armour resembles that of the monumental figures of Sir Nicholas Dagworth, at Blicking, and that of Sir George Felbrigge, at Playford. This kind of plate armour with close surcoats began to be worn about the end of the reign of Edward III. and continued with partial intermissions to the death of Henry V.;† from that time the warlike genius of the English was on the decline, and the expeditions of the House of Anjou to Naples brought the fantastic Lombard fashions

\* The entry is by the side of the illumination from which the costume is copied, and may be translated in the following words: “In the year of grace 1417, on the day after the crucifixion, Robert surnamed Chaumberleyn, Esquire of our Lord the King, was received into the fraternity of our chapter, and on that day he gave a liberal donation of wine to the convent.” Accordingly the gratitude of the jolly monks caused his portrait to be painted in the book of benefactors. Bibliotheca Cottoniana, Nero, D. VII.

† This fashion, evidently the most proper for real warriors, was revived for a short time during the wars of Edward IV. As proofs of this assertion we refer to the monuments of John Tiptoft, Earl of Worcester, and those ascribed to Lord Wenlock at Tewkesbury, and to one of the Vernons in Bakewellchurch Derby.



## COSTUME OF THE REIGN OF KING HENRY V.

into use, than which nothing could be more ridiculous or unwieldy, as will be seen in subsequent numbers of this work.

*Arms.* Suspended from the neck of the figure : *argent* a chevron between three eagles legs couped *sable*, Chaumberleyn. Below : *Azure* an inescutcheon and an orle of martlets *argent*. The armorial bearings of Sir Thomas Erpingham, K. G., marshal of the forces on the day of battle at Azincourt.

### AUTHORITIES.

The figure see note.\* Battle-axe : Royal 18, E 2. Arms, Ashmole's History of the Order of the Garter.







Etch'd by LL Atkinson

*A Lady, of the reign*



*of King Henry V*



## COSTUME OF THE FIFTEENTH CENTURY.

### A LADY OF THE REIGN OF KING HENRY V.

ANNO 1420.

THE subject of the Plate before us represents a costume, which, by displaying the neck and shoulders to advantage, and exhibiting the symmetry of the body and sweep of the limbs, must have been fraught with no common attractions. The head dress is of the crescent or horned kind, though not the frightful fashion which obtained in the reign of Edward IV. This before us is first observable in MSS. of the latter end of the fourteenth century. It occurs again in a painting on glass, in St. Mary's Hall, Coventry; which, if the received opinion of the time when it was painted be correct, must be referred to the beginning of the fifteenth century. Like all other female fashions, this mode of decorating the head underwent constant and rapid alterations. Isabella of Bavaria introduced in France the high sugar-loaf caps sometimes rising into single spires, at others dividing into two lobes like a heart, and generally embellished with long veils.

In the original illumination, from whence the design is copied, the lady holds in her hands the shields of arms of Burgundy. She is placed in a vignette page of a book, surrounded by angels playing on various instruments: among others is one with a dulcimer, which, being an object of some curiosity and not unbecoming the attitude or the character of the female figure, I have transferred into her hands instead of the escutcheon. From the style and form of the letters, the book was evidently written in the beginning of the fifteenth century; and the arms of Burgundy being placed under the principal illuminations, point out that family as the original owners; and, perhaps, Anne, daughter of John Duke of Burgundy, who married to the great Duke of Bedford in 1423, was the person through whose possession it passed into the hands of the English. The castle and back-ground are ideal.

*Arms.* Quarterly, France and England, a label *per pale* of five points, the two first *ermine*, the other three *azure*, charged with nine fleur de lys *or*, for John Plantagenet, Regent of France, Duke of Bedford, Anjou and Alençon, Earl of Maine, Harcourt, Dreux, Richmond and Kendal, and Viscount Beaumont, K. G. &c. &c.

#### AUTHORITY.

From a beautiful missal in the Harleian Library, British Museum, marked 2897.











C.11 S del.

Etched by L.A. Atkinson

Aquainted by Hill

Ralph Nevill 1<sup>st</sup> Earl of  
Earl Marshall,  
and his second Wife



Westmorland, Lord of Raby Castle,  
K<sup>t</sup> of the Garter, &c. &c.  
Joan Beaumont.

Pub. March 1. 1813, by Colnaghi & Co.

14

26.

23, Cockspur Street, London.



## COSTUME OF THE FIFTEENTH CENTURY.

RALPH NEVILLE, FIRST EARL OF WESTMORLAND,

LORD OF RABY CASTLE, BRANSPETH, WARKWORTH, &c. K. G.

AND HIS SECOND WIFE, JOAN BEAUFORT, DAUGHTER OF

JOHN OF GAUNT, DUKE OF LANCASTER.

ANNO 1425-6.

RALPH NEVILLE, descended from Gospatrick, Earl of Northumberland, was the first of that name, who attained the rank of an Earl. In the ninth of Richard II. he was Governor of the West Marches, towards Scotland, and soon after Warden of the King's Forests beyond Trent for life. Twenty-first of Richard, being one of the privy council, he was created Earl of Westmorland and Constable of the Tower of London. But he deserted Richard, and joined Henry, Duke of Lancaster, at Ravenspur, and was by him constituted Earl Marshal, with the gift of the county of Richmond for life. Second of Henry IV., again Governor of Carlisle, and Warden of the West Marches. Third of Henry, Governor of Roxburgh Castle in Scotland, for ten years. Fifth of Henry IV., he defeated the Earl of Northumberland, and drove his forces beyond Durham: and the same year took Scroop, Archbishop of York, prisoner by stratagem, and in the sixth of Henry he was a commissioner upon a treaty of peace between England and Scotland. He was installed a Knight of the Garter, in the room of Scroop, Earl of Wiltshire, (beheaded in 1399,) and died in 1425-6.

The Earl of Westmorland is introduced in Shakspeare's historical plays of Henry IV. He was twice married: first to Margaret, daughter of Hugh, Earl of Stafford, by whom he had issue two sons and seven daughters. His second wife was Joan, daughter of John of Gaunt, Duke of Lancaster, and he had issue by her eight sons and five daughters. From this stock a numerous offspring flourished under the titles of Westmorland, Warwick, Salisbury, Falconbridge, Abergavenny, &c. for the space of a century with great splendor and renown: but the civil wars cut off most of these branches, so that at this day, the Earls of Abergavenny are the only remaining male descendants, and in the female line, we believe there is only that of Braybroke.

The figure of the Earl exhibits a fine specimen of the armour, as it was worn by the great, from the middle of the reign of Edward III. to the end of Henry IV.\* His vambraces, gauntlets, cuisses, knee-pieces and greaves are edged with rich seams of fretwork. A superb military girdle, studded with pearls, &c. encircles his hips, and over that is a belt from which his sword is suspended. His scull-cap, of

\* The effigy itself affords a proof, that this kind of armour was worn after that period; there are some later even to the end of the wars of the Roses, but in the last instances, I am inclined to think, that this elegant costume had, in some measure, become monumental.



## COSTUME OF THE FIFTEENTH CENTURY.

a pointed form, is elegantly wrought round the borders, with the Gothic letters I.H.S. embossed on the front. Round the cap is a wreath or torse, embroidered with leaves. He wears a huge pair of whiskers, his gorget is of mail, and round the neck he has a collar of SS. In his right hand he holds a battle-axe of state, and behind him, on a cushion, is the tilting helmet, surmounted with his crest. On his left hand is Joan Beaufort, his second wife, habited in a splendid mantle and coronet and collar of SS. The back-ground is ideal, and the battle-axe has been added for the sake of attitude.

### AUTHORITIES

Both the figures and the helmet from a drawing taken from the monumental effigies in alabaster, and formerly painted and gilt, in Staindrop Church, in the county of Durham. The battle-axe from a painting on glass formerly in a window of St. Mary's Hall, Coventry. (See the figure of the Earl of Stafford, etched by Hollar, in Dugdale's Warwickshire.)

*Arms.* Gules a saltier argent, for Neville. *Crest*, out of a ducal coronet, a bull's head pied proper.







Joan Pickering



Lady Gascoyne



## COSTUME OF THE FIFTEENTH CENTURY.

### JOAN PICKERING, LADY GASCOIGNE.

ANNO 1429.

WE consider this Figure as the representation of Joan, the second wife of Sir William Gascoigne, and think, with Mr. Lethieullier, that the date, 1429, mentioned by Mr. Oldys, refers to her. The head-dress of females of fashion was, in the latter part of the reign of Edward the Third, reticulated upon two perpendicular cylinders, pendent on each side of the head; these cylinders became shorter and wider, in the reign of Richard, and were, at last, loosened and thrown in tufts of curls, like the head of Joan, the fair maid of Kent, before published. In the reign of Henry IV. they were again gathered in net-work, of an orbicular shape, as may be seen in the effigy of Joan of Navarre, queen of that sovereign, the two wives of the Earl of Westmoreland, and many others. They, afterwards, were flattened out horizontally, as in the specimen before us, until, at length, in the reign of Henry VI the extremities were turned up, and finally produced the horned head-dress. Over the net-work is cast a veil, with a fringed border, hanging down behind upon the shoulders. On the top of her head is a kind of wreath, embroidered with flowers, and in the middle, above the forehead, something like a jewel, upon which is represented a crane in the act of pecking, which possibly may be allusive to the name of Pickering.\* Mr. Gough says, “she has a mantle, with a deep falling cape buttoned over the breast, with a broad belt and large buckle round the waist, which is short, the gown under it is plaited before, &c.” He should have said, that she is habited in an ample gown, with a falling cape, probably of fur, laced down the breast, and having long and wide sleeves, resembling the female costumes in Strutt’s *Dresses and Habits*, Plate CXIX. And that of Joan Perient, as represented on her brass plate, at Digswell, C. Hertford, under the date of 1415. The colouring of the costume is taken from one of the contemporary figures in Strutt’s Plate CXIX.

*Arms.* Ermine, a lion rampant *azure*, crowned *or*, armed and langued *gules*. Pickering. *Crest*, a lion’s gamb erect and erased *azure*.

#### AUTHORITY.

From the monument in Harwood Church Yorkshire.

\* There are two families of this name, whose arms are descriptive: the first bears *gules* a fish, nayant in fess, between three annulets *argent* for Pickering; and the second a Danish family: *azure* a crane feeding proper for Pickrane.











Engr'd by L.A. Atkinson

Virgilia Lady of Lir



Bryan Stapleton R.G.

1432.

Pub. May 10. 1812, by Colnaght & Co. 23, Colnaght Street, London.



## COSTUME OF THE REIGN OF KING HENRY V.

### CECILIA, LADY BRYAN STAPLETON.

ANNO 1432.

ALTHOUGH the brass plate from which this Costume is taken appears formal and stiff, there is much real elegance in the draperies when represented in living attitude and motion. The head dress is reticulated, and covered with a veil. The gown close, with long and narrow sleeves; the mantle being seldom represented in the illuminations of this period, ought to be considered, on this and other monumental figures, as a mere state costume. Cecilia, wife of Sir Bryan Stapleton, was daughter of William, Lord Bardolf, and died September 29, 1432.

#### AUTHORITIES.

From a brass plate in Ingham church, Norfolk.

*Arms.* *Argent*, on a lion rampant *sable* a mullet, *gules*, Stapleton; impaling quarterly, *gules* and *argent*, in the first an eagle displayed *or*, Lord Bardolf. Crest, a man's head couped at the shoulders, side-faced, proper, wreathed *argent* and *sable*.











*A Sportsman of Quality  
reign of*



*and Gamekeeper of the  
King Henry 8.<sup>th</sup>*



## COSTUME OF THE REIGN OF KING HENRY VI.

### A SPORTSMAN OF RANK, AND GAME-KEEPER.

ANNO 1435.

THE figure before us, representing a Sportsman of distinction, is copied from a beautiful small folio, conjectured to have been illuminated by the same hand which embellished the celebrated Bedford missal; as the costumes and drawing of the draperies, the colours, and the general execution of the ornaments, bear strong marks of resemblance. The subject of the original design is St. Eustace, or St. Hubert, kneeling upon his hat before a stag, having a cross between his antlers. The attitude of genuflexion occurs so often, and is so destitute of the advantages required to display costume, that we have not hesitated to convert it into a standing posture. The dress of the Sportsman consists of a scarlet jacket, with puffed and full sleeves, in conformity to a fashion introduced about the close of the reign of King Henry IV. and which, although in vogue for near half a century, was far from being elegant; the extreme width of shoulders, and seeming corpulence of body, seldom corresponding with the slender appearance of the legs. His hose are tight and of a black colour, with pointed toes, and his spurs have necks of immoderate length. His hat is in appearance not unlike those of modern times, and probably of felt. It must be observed of this part of the dress, that the crowns were at this period sufficiently strong to bear the weight of the body, as there are numerous instances of figures kneeling upon them without their yielding. He wears a horn suspended by a belt over the shoulder, and a long narrow sword by another round the hips.

Before the Sportsman stands a Gamekeeper dressed in a white frock and boots, with a broad bawdrik slung over his shoulder, to which is suspended a hunter's horn. There is some singularity in his two girdles, the one round the waist, the other lower down, seemingly to gird up the skirts of his frock. In his left hand he holds a short boar spear, in his right the hind leg of a deer.

#### AUTHORITIES.

The Sportsman and horse from an elegant missal in the possession of Messrs. Gordon and Forster of St. Martin's Lane. The Game-keeper from the British Museum, marked Cotton: Augustus, A. 5, le tresor des histoires. The deer and back-ground are ideal.

*Arms.* *Gules* on a saltier *argent*, a mullet *sable*. William Nevil Lord Fauconbridge, afterwards Earl of Kent, K. G.









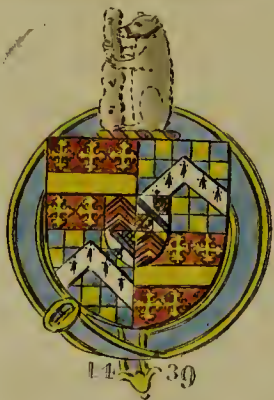


C.H.S. del.

Etched by J.A. Atkinson

Aquatinted by Hill

*Richard Beauchamp,  
Regent of France  
and Captain*



*R.C. Earl of Warwick  
Governor of Normandy  
of Calais.*

Pub. Sep. 1. 1812, by Colnaghi & Co. 23, Cockspur Street, London.



## COSTUME OF THE FIFTEENTH CENTURY.

### RICHARD BEAUCHAMP, EARL OF WARWICK, LIEUTENANT-GENERAL OF THE REALM OF FRANCE, GOVERNOR OF NORMANDY, AND CAPTAIN OF CALAIS, K. B. AND K. G.

ANNO 1439.

THE subject of the Costume before us, was one of the most illustrious among a family distinguished for a series of heroes, whose fame contributed more to extend the military reputation of their country than that of any other, the Plantagenets excepted. Richard Beauchamp, Earl of Warwick, son of Earl Thomas, was born in 1381. At the coronation of Henry IV. he was made a Knight of the Bath, and about four years after a Knight of the Garter. He visited Palestine, and distinguished himself by his valour and gallantry in different parts of Europe. He acted as Steward at the coronation of Henry V.; was Governor of Calais, and employed in several negociations. He defeated a detachment of the French army under the Counts de Vendosme and Limousin, and slew one of these leaders with his own hands. He became Governor to the infant King Henry VI., and on the death of the great Duke of Bedford, he was appointed Lieutenant-General of the realm of France and the Dutchy of Normandy. He defeated the Duke of Burgundy, and raised the siege of Calais. He founded the chantry-chapel at Guy's-cliff, and a college at Elmley. The magnificent chapel at Warwick was built by his orders for the burial of himself and family. In the patent\* constituting him instructor to Henry VI., his fidelity, prudence, probity, good morals, and diligence are particularly noticed. He died in 1439, having by his first wife, Elizabeth, daughter and heiress of Thomas Lord Berkeley, three daughters; and by his second wife, Isabel, daughter of J. Le Despencer, Earl of Gloucester, Henry his son, afterwards Duke of Warwick, and a daughter, who at length became heiress of this powerful family, and carried the Earldom of Warwick into the House of Nevill, by her marriage with the celebrated Richard Nevill the king-maker.

The Earl is cased in a full suit of plate-armour, with high pass-guards and the joints of the left elbow-piece curiously shaped, so as to form a kind of shield, when the arm was bent in the natural position for holding the bridle. His hair is curled and cropped. He wears both sword and dagger suspended from the armour without any belt. On his left leg is the Garter. Below is the tilting helmet surmounted with a swan's head and neck, the crest of Beauchamp. In the back-ground is a war-horse caparisoned in emblazoned trappings of Beauchamp quartering Newburgh, the ancient Earls of Warwick. The groom and attendants bear the ragged staff on the breast and shoulders; which was the badge, or more properly part of the badge, of the ancient Earls. One holds the banner and another the pennon.

\* Rymer's Fœdera, X. 399.



## RICHARD BEAUCHAMP, EARL OF WARWICK.

### AUTHORITIES.

The Earl and helmet from the elegant monumental figure in the Warwick chapel adjoining the collegiate church, at Warwick. The horse, attendants, and banners from the MS. life by John Rouse in the B. M. marked Cotton, Julius, E. IV. The arms from the monument above quoted.

*Arms.* Quarterly 1 and 4 *gules* a fess between six cross croslets *or* Beauchamp; and 2 and 3 chequy *or* and *azure* a chevron ermine, Newburgh. On an escutcheon quarterly 1 and 4 *or* three chevrons *gules*, Clare, and quarterly *argent* and *gules* a fret *or*, over all a bend *sable* for Despencer; the arms of his last wife.







*Ench'd. by I.A. Adanson*

*Joana or Joice Lady*



*Tiptoft and Ponrys.*

1416

*Printed by Colnaghi & Co. 23, Cockspur Street, London.*



## COSTUME OF THE REIGN OF KING HENRY VI.

### JOYCE, LADY TIPTOFT AND POWIS.

ANNO 1446.

JOCOSA, or Joyce, Lady Tiptoft, was daughter and co-heiress of Edward Charlton, Lord Powis, and Eleanor, daughter of Thomas Holland, Earl of Kent. She was born in 1386. Her husband, Sir John Tiptoft, nephew to Robert, the last Lord of the elder branch of this family, was a man of great consequence, and employed in various important stations. He bore the titles of Lord Tiptoft and Powis, and in right of his wife had summons to parliament 20th of Henry VI. They had issue, one only son John, the learned and unfortunate Earl of Worcester. Lady Joyce died in the forty-second year of her age, anno 1446.

Her costume consists of a reticulated head-dress and coronet, richly studded with jewels, with a short veil hanging on the neck behind. Her necklace is splendid, and adorned with a jewel pendent from the middle. She wears a surcoat and kirtle faced with ermine; and over the shoulders a mantle of her paternal arms, Powis impaling Holland, fastened by a rich cordon with tassels, and lined with fur; the whole having a superb appearance. This dress is frequently found depicted in illuminations of this period with the exception of the coronet and mantle, which ought to be regarded as part of a state apparel, in the same manner as the coronets and emblazoned surcoats on the armed monumental effigies of men of distinction of that and earlier times.

*Arms.* On the mantle of the figure, *or* a lion rampant *gules*, Powis, impaling *gules* three lions passant guardant *or*, within a bordure *argent*, Holland.—Under the figure, Tiptoft impaling Powis.

#### AUTHORITIES.

From the monumental brass plate in Enfield church Middlesex. The Arms from the same. For a detailed account of this lady, her monument, &c. See Gough's Sepulchral Monuments, Vol. II. p. 136.









Military costumes of the reign of Henry VIII





## MILITARY COSTUMES

### OF THE REIGN OF KING HENRY VI.

ANNO 1447.

THE groups of warriors in the annexed Plate are copied from drawings in the original MS. life of St. Edmund, translated by Dan John Lydgate, monk of Bury, in order to be presented by him to King Henry VI., on his visit to that abbey, which we believe was in the year 1447.\* They represent the grotesque, and almost absurd military costumes prevalent in that period, when the more simple and more martial habits of the heroic age of England were laid aside, and the Italian and Lombard fashions became prevalent. We must, however, own that in the original the figures with turbans are mostly intended to represent the enemies of St. Edmund, or, in other words, Pagans, and that, by a very natural association of ideas, the illuminator has possibly represented Turks, the Pagans of his time. It does not seem, that either Mr. Strutt or the author of the Harleian Catalogue† have adverted to this circumstance, nor does our remark imply more than mere conjecture. Two of the soldiers in the foreground are armed with battle-axes, a third holds a gisarme, and the fourth a spear. Further back is one with an instrument like a halbert, and a large scimitar. The tents are richly ornamented, the disposition of the groups and back-ground are ideal.

#### AUTHORITY.

From the MS. above mentioned now in the Harleian Collection, marked 2278.

\* The MS. was presented to King Henry, when he spent his Christmas at Bury. There is an illumination in the book, which represents the person of the King as not more than sixteen years of age; but as I have not found any other visit in which he spent his Christmas there, than that in 1447, when he likewise held a parliament there, I have fixed the dates of the Costumes to that year. Vide Stowe, black-letter edition, page 386.

† See the Harleian Catalogue, Vol. II., No. 2218, and Strutt's Horda Angel Cynnan, Vol. II.











C.H.S. del.

Etched by L.A. Atkinson

Arranged by R. Hurd

Henry V.<sup>th</sup> King of  
and Lord of Ireland



England & France  
surnamed of Windsor.

1450

Pub. Feb. 1, 1815 by Colnaghi & Co. 23, Cockspur Street, London.



## COSTUME OF THE REIGN OF KING HENRY VI.

### KING HENRY VI. AT HIS DEVOTIONS.

ANNO 1450.

THE splendid, though neglected tapestry, of St. Mary's Hall at Coventry, from which the annexed subject of costume is taken, offers a variety of materials, no less interesting on account of the sanctity and misfortunes of the Prince, who is there represented, than curious as specimens of the arts of drawing, dying, and embroidery of the time in which it was executed.

As the description of this most curious subject is but little known, and the figures have never been engraved, it is presumed that an abbreviated extract from the notes of an antiquarian friend will not be unacceptable.

“ This interesting specimen of ancient art is 30 feet in length and ten feet in height ; divided into 6 compartments, 3 in the upper tier and 3 in the lower, containing in all upwards of eighty figures or heads. The centre compartment in the upper row, in its perfect and original state, represented the usual personification of the Trinity\* surrounded by angels bearing the various instruments of the passion. But the injudicious zeal of our early reformers sacrificed this part of the work, and substituted in its stead a tasteless figure of Justice, which now holds its scales amidst the original group of surrounding angels.

“ The right hand division of this tier is occupied with sundry figures of saints and martyrs, among which John the Baptist, St. Peter, St. George, St. Paul, St. Andrew, and several others may be distinguished. The opposite is filled with a group of female saints.

“ In the centre compartment below is represented the Virgin Mary, in the clouds, standing on the crescent, surrounded by the twelve Apostles and many cherubs.— But the two remaining portions of this fine tapestry constitute its chief value and importance, recording an event of high interest to the city of Coventry.

“ They present the figures of King Henry VI. his Queen and their attendants, which (from the circumstance of the tapestry being purposely made for the hall, and put up, in all probability, during the lives of Henry and Margaret, who both frequently visited the city,† and were entertained in this room) may be considered as authentic portraits.

“ The right hand lower compartment, from which the annexed design is copied, shews the king kneeling at a covered table, on which is placed his arched crown and a missal. Behind him Cardinal Beauford in the same attitude, and a number of personages of rank and consequence standing. The opposite division exhibits

\* The Trinity Guild held its meetings in the hall of St. Mary.

† The citizens attached themselves to the fortunes of Henry, and zealously supported him. Coventry is styled by historians Queen Margaret's secret bower.



## KING HENRY VI. AT HIS DEVOTIONS.

Queen Margaret with a crown on her head and richly habited. There is great spirit in the countenance, though injured by having been mended at the corner of the mouth. Perhaps this is the only authentic portrait of this celebrated queen. Among the various female attendants which constitute the remainder of the groupe, some are splendidly dressed and adorned with chains of gold, while others are in the proper habits of nuns.” \*

The King wears on his head a cap of crimson velvet adorned with a button or jewel. The gown is of a sky blue colour richly embroidered with gold ; round the neck hangs a golden chain of clumsy workmanship and enormous size. The arched crown asserted to have been first worn by him rests on the table. Behind the King are placed two figures selected from among those on the tapestry. One with a long beard, a jewel in the hat, and a golden collar of something like SS round the neck, and next to him a person in a long green gown holding a gold coin in his hand, no doubt intended to represent the King’s almoner.

The back ground shews the inside of the north-west end of St. Michael’s church at Coventry.

*Arms.* The royal arms of King Henry VI. with the arched crown on the top, supported by the silver antelopes, and at bottom the red roses of the house of Lancaster.

### AUTHORITIES.

The St. Mary Hall tapestry at Coventry.

\* The annals of Coventry record, that in 1450 the King “ with many lords,” after following the Bishop of Winchester, “ arrayed in his pontificals, and attended by the priests and clerks of the city in their copes,” on Michaelmas day, in solemn procession round St. Michael’s church-yard, went “ into his closette” purposely prepared in the church, where he heard mass. Afterwards “ at evening time” the King sent the gown which he wore in the said procession, being of gold tissue furred with martin sable, as a free gift to God and St. Michael, in so much that the yeomen of his body, who brought the gown, would receive no reward. At this visit the King also granted great privileges to the city, making the bailiffs sheriffs, &c. and forming Coventry into a distinct county.



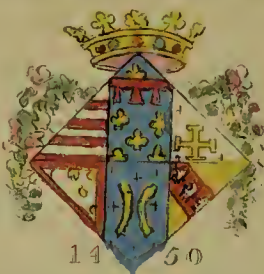




Printed by L.A. Atkinson.

Engraved by J. Marshall.

Margaret of Anjou, Queen



to King Henry the 6<sup>th</sup>



## COSTUME OF THE REIGN OF KING HENRY VI.

### QUEEN MARGARET OF ANJOU.

ANNO 1450.

IN the preceding Number, under the head of Costume of King Henry VI. an account has been given of the tapestry, from which both that and the present subjects are selected.

Queen Margaret, the daughter of René, Duke of Anjou and titular King of Sicily, with considerable beauty, and some talents, was a prey to all the anxieties, the vicissitudes, and the disappointments of political intrigue. Her history, replete with incidents of opposite natures, impresses the mind with contradictory ideas of her character. Ambitious, crafty, spirited, inconstant, cruel and implacable, she excites horror; beautiful, eloquent, and injured; intrepid in the cause of her husband; tender in that of her son, she appears a heroine. But compared with other female characters, who have borne conspicuous parts in English history, she was neither affectionate, like Eleanor; respectable, like Philippa; lovely, like the Queen of Scots; nor majestic, like Elizabeth; she strove singly to bear the weight of her husband's crown, and sunk under the burthen.

The annexed plate represents her with an animated countenance; the crowned head-dress and veil studded with pearls, is both rich and elegant. Her gown is cloth of gold. Her attitude on the tapestry is somewhat low, as if kneeling on a bench, with both hands joined in prayer: for the sake of variety, her figure is here represented standing, with the left hand elevated, so as to enable the observer to remark the slender waists then in fashion. Behind the Queen are several ladies of the Court, with varied head-dresses. The back ground is ideal. The shield on the pillar, the armorial bearing of Edward Charleton Lord Powis, 102d Knight of the Garter.

Little is to be gathered for the painter in the annals of court intrigue. The mysteries of these transactions are either unfit or unworthy of the pencil; hence few incidents in the life of this Princess afford scope for composition. We may except the scene with the robber in the wood, after the battle of Hexham. *Vide Hall's Chronicle.*

Queen Margaret's reconciliation with the King-making Earl of Warwick.

*Shakespeare*

Her conduct when captured after the battle of Tewkesbury. *Hall's Chronicle.*  
*Hutton's Bosworth Field.*

*Arms.* The arms of Anjou, as borne on Queen Margaret's seal.

#### AUTHORITIES.

The tapestry in St. Mary's Hall, Coventry.

*Arms.* Vide Sandford.











*Courier of the reign  
of King Henry VI.  
Beaumont K.G. Earl of Boulogne  
Chamberlain of England*



1460.

*of King Henry VI.  
Beaumont K.G. Earl of Boulogne  
Chamberlain of England*



## COSTUME OF THE REIGN OF KING HENRY VI.

A COURTIER, CONJECTURED TO REPRESENT

JOHN LORD BEAUMONT,

CONSTABLE, AND LORD HIGH CHAMBERLEYN OF ENGLAND.

ANNO 1450.

WITH the representations of King Henry VI. and Queen Margaret of Anjou, we have entered into some details respecting the tapestry, from which they, as well as the subject under consideration, are copied. The courtier, whose figure is here exhibited, has been presumed to represent Lord Beaumont, on account of the prominence of his station in the King's compartment; a preference likely to be bestowed on a personage not only most conspicuous for favour with that prince and his queen, but also an object of particular affection to the city; the arms of which he bore on his crest. He was held in this loyal place, the most trusty adviser of his master, and at the time under consideration, his influence and power were so great, that in the very hall, where this curious original is still visible, in a parliament there assembled, he caused those hostile acts to pass against the House of York, which, in the end, produced the terrible wars of the two roses. In all likelihood, his interest procured particular favours for the city,\* commemorated by the grateful inhabitants in the tapestry so often alluded to. To these general probabilities might be added the age and splendid appearance of the courtier, and the embroidered sachel suspended to his girdle. This latter accompaniment is seldom represented so highly ornamented, unless upon the persons of the chancellor, treasurer, or steward of a sovereign. As the chancellors during the reign of Henry VI. were all, with the exception of one, ecclesiastics, the sachel must here refer to either of the other offices, and both might be said to have been in the possession of this nobleman, of whom we will give a short account.†

John Lord Beaumont (son to Henry) made proof of his age, ninth of Henry VI. Fourteenth of Henry VI. had the grant of the earldom of "Boloine," being then on his journey for the relief of Calais. Eighteenth of Henry VI. created Viscount Beaumont with precedency above all barons of the realm. Twenty-third of Henry VI. a grant of precedence above all viscounts, thence to be created and to take place next to earls in parliament, &c. Twenty-fourth of Henry VI. Constable of

\* "The King also granted great privileges to the city, making the bailiffs sheriffs, and giving them jurisdiction independent of the county of Warwick, forming Coventry, with certain adjoining hamlets and parishes, into a distinct county." *Vide the note at the end of King Henry VI.*

† One of the most conclusive arguments for fixing the date of the execution of the tapestry is founded on the necessity of its having been finished before the destruction of the Lancastrian party, as neither Edward IV. nor Richard III. would have permitted such tribute of attachment to be produced during their reigns, and had it been after the accession of Henry VII. when it was the fashion to call Henry VI. a saint, his partisans would undoubtedly have placed a nimbus round his head, a distinction often conferred in those days, on worthies of more questionable character. It must therefore have been made between 1450 and 1460.



## COSTUME OF THE REIGN OF KING HENRY VI.

England. Twenty-eighth of Henry VI. Lord High Chamberleyn of England. Thirty-fifth of Henry VI. chief Steward, and Surveyor of all the castles both in England and Wales belonging to Prince Edward during his minority. Thirty-eighth of Henry VI. the Duke of York being at Calais sent divers complaints against him to the King; particularly, that he had misled the King and wrought upon him to consent unto the act of parliament made against the Duke, &c. at Coventry. He was killed at the battle of Northampton, same year, 1460.

The costume consists of a coat of cloth of gold fringed with silver, and a gown of a light blue colour bordered with pink. On the head is worn a cap similar to that of the King, but without button or jewel. Behind are two more courtiers in different habits. In the back-ground a view of St. Mary's Hall at Coventry.

### AUTHORITIES.

The tapestry before quoted. The back-ground taken on the spot.

*Arms.* *Azure* semee fleur-de-lys a lion rampant, *or*, Beaumont.







G.H.S. del.

Engraved by Ld. Robinson.

Engraved by Hill

*A Tournament as practised in the XV Century.*



## COSTUME OF THE FIFTEENTH CENTURY.

### A TOURNAMENT, AS PRACTISED IN THE FIFTEENTH CENTURY.

ANNO 1450.

Justs and tournaments began to be practised in the 12th century. They were the organised offspring of the Trojan Game, Battaillole, Emprise, Pardons d'Armes, and Behourdis, all terms originally employed to designate simulated combats, practised for the purpose of military instruction. It seems that the politic and valiant Theodoric first brought these sports into notice at Rome, by substituting them to the shews of the gladiators. In the beginning they were mere exercises to accustom the martial youth of Europe to the management of their horses and the dextrous handling of their weapons, but in process of time they became regular exhibitions; and after the ladies were permitted to view them and to bestow the rewards of valour, they soon were converted into the most splendid, as well as the most warlike, amusement of the chivalrous ages.

Anno 920. The Emperor Henry, the Fowler, gave one of these military feasts; when the combatants fought on horseback. Towards the conclusion of the 11th century, Geoffry de Preuilly, a knight of Touraine, first introduced some regulations for their celebration. In the reign of King Stephen\* they were known in England, but tournaments, only, became common in the time of Richard I. From that period, to the end of Elizabeth, they continued the delight and boast of our nobility: but Henry II., of France, having been killed in a just, in 1559; and Prince Henry, of Bourbon Montpensier, meeting with a similar fate, the year after, they were reluctantly laid aside, occasionally revived in the Pas d'Armes, or faintly retraced in the simple amusement of running at the ring.

The Plate represents a tournament, or, more properly, a just, as practised in the middle of the 15th century. In the centre is seen one of the challengers or tenants of the lists, bearing his tilting spear into the shield of his opponent, who is represented on the opposite side of the barrier, with his lance shivered to pieces. Both are attended by their respective esquires, whose business it was to reach them fresh lances, and to assist them in re-mounting, when they had the misfortune to be thrown. In the back-ground, to the left, are the crimson pavilions of the tenants, with their peace and war shields suspended upon them, for the opponents to touch, when they claimed the combat according to the laws of arms. Between the tents are two more tenants of the field, ready armed, and waiting with their esquires and pages behind them, for a summons from the opposite side. A cord is stretched before the horses, to prevent their entering the lists before their turn. In the corner of the field, at the eastern gate, are three heralds, holding the banners of

\* According to Robert of Gloucester, William Rufus was an able tilter; from which it should seem, that tournaments were introduced by the first Norman invaders.

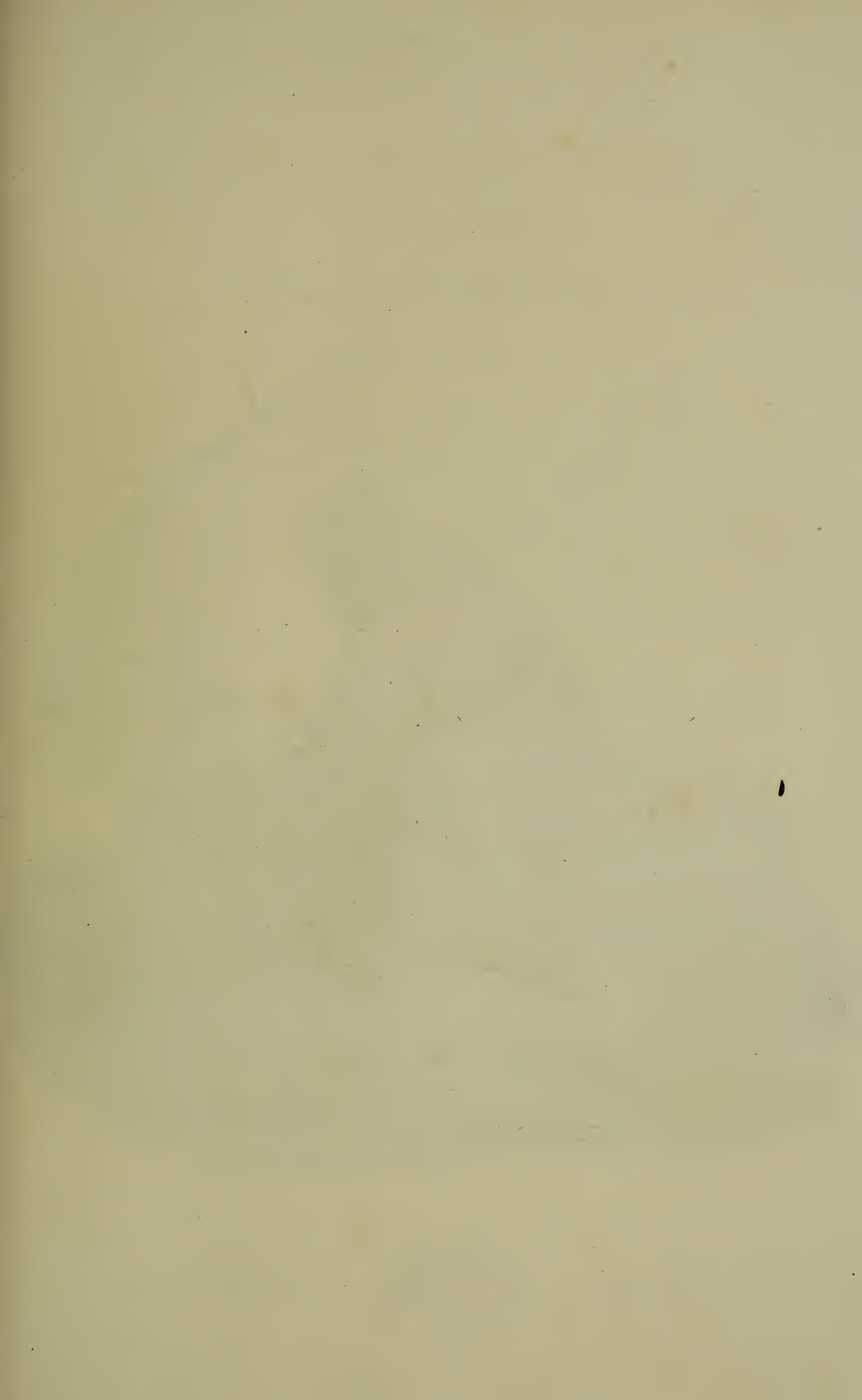


## COSTUME OF THE FIFTEENTH CENTURY.

the three tenants and decorated with the blason of their arms. On the right side of the Plate sits the sovereign, or principal person, in whose presence the tournament is held, accompanied by ladies. He holds a white wand, which, when he dropped, the combat was to cease. Below him are seen, on one side, the trumpeters of the solemnity ; on the other, the judges and heralds to record and note down the prowess of the knights engaged ; and, in the middle, a herald, with the prizes, consisting of a helmet and a sword in his hands. Round the lists a multitude of spectators are assembled to view the sport. In the distance is a city, and in the fore-ground one of the marshal's men with a staff to pick up the fragments of spears, drive out dogs, and prevent their running after the horses, which might occasion their swerving from their line of gallop.

### AUTHORITIES.

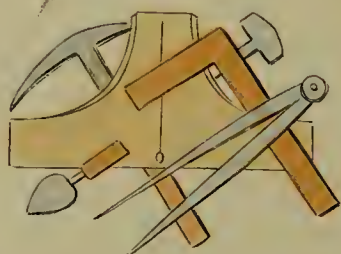
The knight, in the centre, is from Rous, a MS. in the Cotton Library, marked Julius E. IV. He represents Richard, Earl of Warwick, when he tilted in the armorial bearings of Haunslape. The attendants from the same and from the MS. copies of Froissart, in the Harleian Library, marked 4379, 4380, &c. Crimson pavilions from the same. Heralds, trumpeters, and judges from Rous *ut supra*. The sovereign and his canopy from *Les Gestes des Rois de France*, in the Royal Library, B. M. The marshal's man *ut supra*. The whole has been thrown together in a kind of composition, because all the original illuminations are confined to parts, only, of the field, and are all out of perspective.







*A Fisherman*



1450

*of XIV Century*



## COSTUME OF THE FIFTEENTH CENTURY.

### A FISHERMAN.

ANNO 1450.

IN the delineation of ancient costumes, the habits of the superior orders of society naturally claim the principal place. They are not only the most interesting on account of their connection with history, but they are also the most frequently described and represented. Of the lower orders of society it may be established as a general principle, that they dressed at a humble distance in imitation of their superiors; with the exception, that superfluous ornaments, or materials, were sacrificed to convenience. If we omit the hood, the dress of the figure before us is almost modern. He wears the fisherman's boots and the red baize frock, shortened round the waist by being tied up with a belt.

It may, perhaps, not be amiss to mention in this place, that the tools of almost all the ordinary trades have undergone little or no variation for the space of some centuries. In MSS of the middle of the thirteenth century, I have found, not only the trowels, spades, pick-axes, rules and squares, plummets, dividers, saws and hammers, but likewise the windlas, the capstern, and the pully. Indeed it was impossible for people who could build such bold and lofty structures in stone as many of our churches and castles, and could erect and transport the unwieldy battering towers to be used in sieges, not to possess a very considerable degree of skill in the mechanical professions. The implements of husbandry are still more ancient and numerous: Anglo-Saxon MSS attest, that the plough, (single and double-handled) the pitch-fork, rake, scythe and sickle, were in use before the Conquest, and have undergone little alteration.

#### AUTHORITY.

From a MS in the Harleian Library, B. M., marked 2838.

Below are tools and implements of masons.











Engraved by Hill

Engraved by LA. Atkinson

Artillery, Warfare, Machines and Soldiers, Vol. 1, Pl. 1



## COSTUME OF THE FIFTEENTH CENTURY.

### ARTILLERY, WARLIKE MACHINES, AND SOLDIERS.

ANNO 1450—1500.

IN a former number we have represented the earliest specimens of Artillery, which can be found in illuminated MSS. at the British Museum. These before us are taken from similar materials, but posterior in date by about half a century: they shew, that in the search after improvement, though the forms varied, no very beneficial alteration had yet been discovered. Indeed, as no fixed principles of science directed the exertions of ingenuity, mechanical engineers were bewildered by a multitude of effects, of which they scarce guessed the causes. The reign of Louis XII. of France had nearly elapsed before guns were made portable, and it required sixty years more, and all the patronage the great mind of the Emperor Charles V. could bestow, to acquire any satisfactory ideas relative to their calibres or dimensions.

The piece of ordnance in the foreground is fixed on the swivel principle, being suspended between the branches of an enormous fork of iron, shaped at top like a pruning-hook or hedger's bill: the cascable is perforated by a large iron-bar in the form of a scythe, standing in a vertical position, and terminating at top in a kind of hook, by means of which it is connected with the afterpart of the fork; upon this bar the elevation or depression of the gun is regulated, by means of holes placed at certain distances, through which passes a pin, or stopper. The whole apparatus is fixed in a strong iron plate fastened down upon a heavy bed of solid oak.

In the distance is another gun of a different construction, much smaller and lighter; it may be considered as a kind of field piece.

On the other side of the plate is a moveable tower, taken from an elegant and accurate illumination. It is a huge frame of timber placed on small rollers; open from the first floor downwards, probably for the convenience of moving with greater facility: from the height of what appears to be about ten feet, it is boarded vertically, with the boards perforated at a certain distance by triangular loop-holes for shooting or casting missiles. The top is embattled with embrasures, each furnished with a lid or shutter. Two upright timbers issue out of the centre of the tower, by means of which a large bridge is suspended in the air, with the foremost edge inclined like a roof, to serve the purpose of an immense pavis or mantlet, and protect the soldiers stationed on the battlements from the arrows of the besieged: These uprights were constructed so as to be capable of dropping jointly forward in the two foremost embrasures of the tower, while by some mechanic power the bridge was, at the same time, poised in an horizontal direction, and projected upon the ramparts of the besieged; then the men at arms, who hitherto had stood inactive, protected by the impending surface of the bridge, rushed forward on the enemy's battlements, and carried the town by storm.

The groups of figures are copied from several illuminations belonging to different periods, of the last years of King Henry VI. and of the reigns of Edward IV. and Henry VII. The foot soldiers are distinguished by the red cross of England on the breast and back. A kind of uniformity in the clothing, or at least some distinguishing



## COSTUME OF THE FIFTEENTH CENTURY.

marks by which nations at war might know one another, and recognise friends from foes, most probably originated in times of the remotest antiquity. When John Lyon, the turbulent chief of the people of Ghent, advises his fellow citizens to resort to rebellious measures, he reminds them of an *ancient* practice by which they are to know each other, namely the wearing of white hoods.\* By an ordinance of Charles VII., King of France, all the archers of the men at arms were enjoined to wear cassocks of the livery of their captains, which livery was always to be of the colour of their ensigns.† During the wars of the roses the English wore badges; thus, King Edward IV., his men had a sun of gold in a red field, those of the Earl of Warwick, a silver bear and ragged staff; the Earl of Oxford, the silver mullet (or star) on a red ground. At the battle of Bosworth the Duke of Norfolk's men wore jackets of his livery,‡ and those of Sir John Savage,§ for the opposite party, had coats and hoods of white.

But the most ancient cognisance, was that brought from Palestine, which, though at first common to all the Christian nations, the English in the end assumed to themselves; it was white, with a plain red cross. If it be permitted to resort to conjecture, in order to account for the introduction of this national uniform, we shall find the most rational supposition to be, that the banners of the city of London being originally white, with a red cross, the bands of infantry which belonged to the city had the same cognisances on their armour. As London furnished the largest and the most efficient body of archers, it is probable, that they were retained for a more extensive period of service in France, and that their celebrity gradually introduced the custom of clothing all the national infantry in the same manner, though the colour of the coat was not always attended to. There are many illuminations still extant in the British Museum where green and blue jackets with red crosses are almost as common as the white. In a splendid representation of Richard II. surrendering his crown to the Duke of Lancaster, two soldiers are seen one in blue with a red cross, in the character of a guard over the imprisoned king, another in white, with a red cross, as an attendant (probably a Londoner) on the Duke.

The English affecting a red cross, it was natural for the French to select the opposite colour, white. Thus we find that at an early period they wore white scarfs, and in the time of Philip de Commines, the Parisians wore red jackets with white crosses. Other nations had also their particular crosses. The Flemings bore green, and after the House of Burgundy acquired the Earldom of Flanders, a saltier raguly *gules* on a field *argent*. The Germans *argent* a cross *sable*. The Navarrese *gules* a saltier raguly *or*. The Scots *azure* a saltier *argent*. The Spaniards *argent* a cross fleury fitchee *gules*. The Portuguese . . . . . a cross *sable*. The Hungarians *gules* a patriarchal cross *argent*. The Danes the cross of Dannebrog, &c.

### AUTHORITIES.

The piece of Artillery in the fore-ground, and Tower, from the Royal Library, B. M. 14, E. IV., *Chronique d'Angleterre*, written in the reign of King Edward IV., and the figures from Vespasian A. VII. and other MSS. In the back-ground is a distant view of Holt Castle.

\* Vide Froissart, Chapter XX. † See Pere Daniel, *Histoire de la Milice Française*, Vol. I. page 341.

‡ Vide the Letter from the Duke, quoted by Sir John Fenn.

§ See the Battle of Bosworth, by Hutton, page 51.







C.H.S. del.

Ench. 2 by L.A. Atkinson

Aqua-tinted by J. Hill.

*Costumes of  
in the reign of*



Rivers.  
1475

*Pages & Valets,  
King Edward the 4<sup>th</sup>*

Pub<sup>d</sup> March 1. 1844. by Colnaghi & Co. 23, Cockspur Street, London.



## COSTUME OF THE FIFTEENTH CENTURY.

### PAGES AND VALETS IN THE REIGN OF EDWARD IV.

ANNO 1475.

THE youths represented in the Plate are of the class of attendants on the persons of the great which the French simply denominated *valets*, to distinguish them from the menials then called *gros-valets*. Those who waited on the ladies obtained the name of *daimoiseaux*; and the ancient romances often recur to the services and intrigues of these handsome young servants. According to the system of education then in vogue, the children of the first families served in this capacity, and passed from their seventh to their fourteenth years as pages, and from that period to their twenty-first as valets, unless their strength and ability enabled them sooner to become esquires; from whence they rose to the high dignity of knight. Froissart gives repeated instances even of knights serving their superiors or parents; and we find the Black Prince twice attending on the person of his captive as a servant. But in the latter end of the fifteenth century, the vigour of the chivalrous institutions had declined, and we meet with a more effeminate system gaining ground: instead of learning the useful exercises of their ancestors, the young men of rank dwindled into fops, and from the scented atmosphere of a lady's bower, they burst suddenly into notice, as accomplished knights at some tournament where the prizes were no longer the reward of skill and valour, but of favour.\*

#### AUTHORITIES.

The two pages in front, from a beautiful illuminated MS. in the British Museum, marked 15, D. I. The figure on the steps and portico, from Strutt, marked Royal 15, D. I.

*Arms.* *Argent* a fess and canton *gules*, Rivers.

\* See the romance of Petit Jean de Saintr , and the life of Chevalier Bayard. The former was written about the time the latter commenced his career: and both give a correct view of the manners and customs of the times.











C.H.S. del. Etched by H. Atkinson Engraved by L. Hill

A Warder

or Porter



London: Pub. Oct. 1893 by Wm. & C. Cooke Street



## COSTUME OF THE FIFTEENTH CENTURY.

### A WARDER, OR PORTER.

ANNO 1480.

AMONG the most prominent in the domestic establishment of our ancient castles was the warder or porter.\* As the office was of great importance and trust, it was never conferred but on men of approved fidelity and considerable personal strength. Hence the romances of the chivalrous ages have often transformed them into grim giants, who guard with inflexible severity the persons of young and captive damsels in the gloomy dungeons of their castles. The habitation of the porter was usually in a small cell, immediately next the guard-room, and under the main archway of the principal gate. As the drawbridge and portcullis were entrusted to the care of the soldiers on guard, or to the inferior warders, so the gate itself was reserved to the porter's own hands. By day he viewed the country from the drawbridge, or barbican, and by night, when the gate was locked and the keys deposited in the hands of the lord or governor of the castle, he ascended to the battlements, or to a small gallery over the archway; and from thence observed the vicinity, and, in cases of danger, blew his horn to rouse the garrison. Besides these precautions the jealous porter likewise kept blood-hounds, ban-dogs or mastiffs, near his person, and often interposed the well trained vigilance of brute instinct, where the service of reason was suspended by fatigue or obliterated by intoxication.

Walter Scott, who often transports his reader back to the feudal times, has finely introduced us to this character: the scene, the sounds, the atmosphere of the age, seem to breathe around us.

“ Is yon red glare the western star?

“ O, 'tis the beacon blaze of war!

\* \* \* \* \*

“ The warder viewed it blazing strong

“ And blew his war-note loud and long,

“ Till at the high and haughty sound,

“ Rock, wood, and river, rung around.

“ The blast alarmed the festal hall

“ And startled forth the warriors all

“ Far downward, in the castle yard,

“ Full many a torch and cresset glared;

“ And helms and plumes, confusedly tossed

“ Were in the blaze half-seen, half-lost;

“ And spears in wild disorder shook,

“ Like reeds beside a frozen brook.

\* Warder, wardour, Saxon, *dure-weard*, door-warder, porter, *portier*, *gardeporte*. The word is of Teutonic origin both in English and French. Originally the porter or dure-weard had the sole charge of the gate; but by degrees assistants, and then regular guards were appointed. Hence *watch* and *ward*. The office survived in France till the revolution under the name of Suisse, and in the monasteries he was generally a stout lay-brother. At Carlton-house Big Sam was of late years a true representative of this character.



## COSTUME OF THE FIFTEENTH CENTURY.

\* \* \* \* \*

“The livelong night in Branksome rang

“The ceaseless sound of steel;

“The castle bell with backward clang

“Sent forth the larum peal.

\* \* \* \* \*

“While wearied by the endless din,

“Blood-hound and ban-dog yelled within.

*Lay of the last Minstrel, Canto 3.*

In the illuminations, representing the person of a warder or porter, few are observed wearing defensive armour. The keys and enormous club are the usual ensigns of the office: the horn is not so commonly attached to him, and, indeed, it is probable that in England, as well as in Germany, the alarm-horn was often fastened by an iron chain to some commanding part of the battlements above the gateway.\* The specimen before us represents one looking out from the gate of the barbican. The original is destitute of colouring, and wants the horn and dagger: these are added from another. The back-ground is taken from fancy.

*Arms.* *Argent*, a gross ingrailed *gules*, between four water bougets *sable*, for Henry Bouchier, Earl of Essex, K. G., Lord Chancellor and Lord Treasurer to King Edward IV. He died 1483.

### AUTHORITY.

The porter from the MS. of Rouse, containing the life of Richard Earl of Warwick, now in the British Museum, marked Cotton Julius E. IV.

\* The horns are still to be seen in some castles of Hungary, and I have been assured, that in the same kingdom, a smaller horn fastened to a post on the outside of the ditch, for the service of benighted travellers, was still occasionally used within the memory of the present generation.







C.H.S. del.

Engraved by I.A. Atkinson

Ship of the Ram of 44 Guns Edward the 11.00



## SHIPS OF THE REIGN OF KING EDWARD IV.

ANNO 1482.

JOHN ROUSE,\* the Warwickshire antiquary, has left us some interesting delineations in his MS. of the life of Richard Earl of Warwick. Among these are several of ships, designed with so much accuracy, that they convey very distinct ideas of the structure of vessels in his time; and as they are repeatedly introduced under different points of view, each particular object in their conformation is successively represented. In these drawings, the eye retraces the origin of several names of parts, still retained in the marine vocabulary, although their primitive forms have so greatly varied, that the appellations bear no longer any immediate analogy to their present structures: such, for instance, is the forecastle, once built in the form of a tower, for the purpose of containing men at arms and archers; and the top, or round top, where the pilots were placed, a name expressive of its situation as long as the masts were not surmounted by any other spar. We perceive also, that the hulls bore some resemblance to the Dutch doggers of the present time, with the addition of forecastles and poops of such disproportioned elevation, as must have rendered these vessels very dangerous sea boats in stormy weather. When the fourth mast was introduced we have not precisely ascertained; but it may be conjectured to have happened about the period now under consideration, when sailing upon a wind began first to be successfully practised. The ships, being broad and full at the stern, must on these occasions have answered the action of the rudder imperfectly, and at all times steered with difficulty. Experience had probably pointed out, that this inconvenience could in part be remedied by occasionally employing more after-sail; and hence the fourth mast was placed almost upon the stern. It is upon this principle that the Dutch bylanders have a similar mizen mast to this day.

The specimen exhibited in the plate is composed of the compared delineations above described, and fully portrays the several parts just now alluded to. On the main-sail are painted the arms of the Earl of Warwick, and the top and pendant are ornamented with his cognisance, a bear and ragged staff. The practice of displaying armorial bearings or devices on the sails is of a very early date, and may be traced in the Cambridge MS. copy of Matthew Paris, where there is a ship with the arms of England (three lions) on the sail. Francis de la Marque, quoted in a former number of this work, represents the vessel in which Richard the Second returned from Ireland, with a sun of gold in the main-sail. We find the practice continued in the reign of Henry VIII., and even as late as the time of Elizabeth

In the waist, or middle part of the ship, are seen three pieces of cannon with their muzzles elevated, and the ports shut. The appearance of square ports in the sides of vessels, or on the gangways, is therefore not of so recent a date as Mr. Charnock seems to imagine. Froissard mentions cannon among other warlike im-

\* John Rouse died at an advanced age on the 14th of January 1491, the seventh of Henry VII., after he had for many years been established in the chantry at Guy's Cliff, Warwickshire; consequently we may conclude that the ideas and sketches of his delineations are of a date some years earlier.



## SHIPS OF THE REIGN OF KING EDWARD IV.

plements, on board the Flemish fleet commanded by Du Buque, which was engaged and captured off Cadsand in 1387, by the English, under the Earl of Arundel. It seems the first trials met with so little success, that the French did not employ artillery on board their ships until 1494, when the Duke of Orleans, afterwards Louis XII., employed some in his fleet at the siege of Rapallo, on the coast of Genoa ; although the guns on board the ships of Columbus, when he first sailed on discovery towards America in 1492, attest that the Spanish nation had already brought the invention to considerable perfection, before the siege by the French galleys above mentioned, took place.

### AUTHORITY.

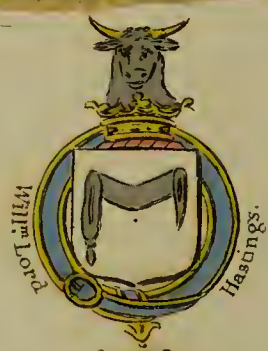
The MS. of John Rouse above quoted in the British Museum, marked Cott. Julius, E. IV.—Mr. Strutt has published fac-similes of all the drawings in his second volume of the *Horda Angel-cynnan*.







English  
of the Reign of



Archers  
King Edward IV.

Printed by W. Lister, by Colnaghi & Co.

1482

No. 23, Cockspur Street, London.



# MILITARY COSTUME OF THE REIGN OF KING EDWARD IV.

## ENGLISH ARCHERS.

ANNO 1482.

As we propose, in a future number, entering on a detailed account of the rise, progress, and costumes of the English Archers, from the Conquest to their abolition; it will suffice, for the present, to inform the reader, that the figures copied in the plate, are from the work of John Rouse already quoted in this number, and refer to the same period in history with the ships in the former page. We will therefore say a few words on the subject of the bow, and the laws and discipline connected with archery.

The bow required for the service in war, according to the best authorities, could not be less in length from nock to nock, than the height of the bearer, nor more than six feet six inches. Yew was the most proper material, though witch-hazel, ash, and elm, were worked up for that purpose. As the rough staves could not be procured in sufficient quantity, their importation was encouraged by several statutes and laws, which continued in force, until the improved state of fire arms, in the reign of Charles I. caused this victorious weapon to be finally abandoned, notwithstanding the opposition of custom, prejudice, and a recollection of the unparalleled victories, chiefly gained by its aid.

The arrows were of different weight and sizes; the lighter sort, for long ranges, about two feet three inches, while the heavy were a cloth yard in length. The heads had various shapes, among which the broad arrow extended in width to near four inches at the extremity of the wings. Of these twenty-four, in a sheaf, were put in the quiver, and, in action, about a dozen in the girdle. They were trimmed with three goose-quill feathers each, and when the archers shot in volleys, the quantity of arrows in the air and falling was so great, that Froissard, with a poetical turn of expression, compares it to the driving of snow. Besides these missiles, fireworks, and arrows headed with phials filled with combustible matter, were often shot from bows. The furthest range of arrows was estimated at about eleven score yards.

The archers in order of battle (at least at Azincourt, when their discipline was perfected,) carried, beside the bow, axe, and target, a stake pointed at both ends. They fought in open ranks, and the files eight deep. When on the point of engaging, they advanced a few paces beyond the intended line, and fixed their stakes inclined towards the enemy in the ground; they then returned into the alignment, and from behind this kind of chevaux de frize, dealt forth their destructive arrows, and when the enemy was thrown into confusion, they sallied, and with small battle-axes, swords, poignards, and mauls, completed the defeat. Their reputation rose so high,



## MILITARY COSTUME OF THE REIGN OF KING EDWARD IV.

that we see several princes in the 15th century esteem their armies considerably reinforced if they could obtain 2 or 300 English archers in their service.

*Arms.* William Lord Hastings, 188th (201st) Knight of the Garter, *argent*, a maunch *sable*.

### AUTHORITY.

Cotton Library, Nero, D. VII.







*A Lady & Gentleman*



*in Summer Dresses.*



## COSTUME OF THE REIGN OF KING HENRY VII.

### A LADY AND GENTLEMAN IN SUMMER DRESSES.

ANNO 1500.

THESE two figures are in the most fashionable attire of their time. The lady's dress is not unbecoming. She wears the stomacher, and the long, loose, and wide shift sleeves in imitation of the men's fashion. The gentleman's doublet is very short, and stuffed at the shoulders with waddings, called at that time *mahoitres*. The sleeves are slit to show the full shirt sleeves gathered in puffs under the arm. His *trouses*, or close hose, are connected with the unseemly breeches then in fashion. On his legs are slops;\* and as the long-toed shoes, known by the names of *poulaines* and duck-bills had just disappeared, he wears slippers of the succeeding mode, short and broad before like a duck's foot; but not as yet so extravagantly wide as they became soon after (in France at least) when they exceeded a foot in diameter. His hair is long and flowing, covered with a small bonnet, ornamented with a button, and his hat, loaded with a profusion of feathers, hangs over his back by a broad strap. His pouch or sachel is richly embroidered and tasseled with gold.

*Arms.* Quarterly France and England within a bordure gobbone *argent* and *azure*, a batune sinister *argent*; on an escutcheon per pale *azure* and *gules* 3 lions rampant *argent*. Charles Somerset, K. G. Earl of Worcester.

#### AUTHORITY.

From a beautiful illuminated copy of the Roman de la Rose in the British Museum, marked Harleian 4425.

\* Mr. Strutt conceives the word *sloppe* to be synonymous with short gown and paltoc; but we prefer the sense in which it is still understood in Holland, denoting a kind of spatterdashes (*slopkousen*) such as here exhibited on the plate. Indeed the names of garments, applied to the lower extremities, have at all times been ambiguous. *Hose*, in English, is applied to stockings; in German, to breeches.











C. H.S. del.

Engraved by L.A. Atkinson

Appointed by H.M.

Sir Rhys ap Thomas  
Governor



Knight Banneret & K.G.  
of all Wales.

Pub. Nov. 2 1892, by Colman & Co. 23, Gresham Street, London.



## COSTUME OF THE SIXTEENTH CENTURY.

### SIR RHYS AB THOMAS, OR FITZURIEN,

KNIGHT BANNERET, AND K. G. GOVERNOR OF ALL WALES, &c.

ANNO 1500.

SIR Rhys ab Thomas, the Cambrian hero, was conspicuous for being one of the first to assist the Earl of Richmond in the insurrection against Richard the Third, by which the line of the Plantagenets was extinguished, and the house of Tudor elevated to the throne. He met Henry at Milford Haven,\* accompanied him with all his forces, including a powerful body of cavalry, to Bosworth Field, and in the conflict proved himself among the most valiant in his cause. The Welsh maintain that he slew Richard with his own hands, that he plucked the regal diadem from his brow, and hastened to place it on the head of Richmond ere the shouts of victory had proclaimed him king. Certain it is, that Rhys, in reward for his eminent services, was the first person knighted on the field of battle by Richmond, now King Henry VII. Many honours were afterwards conferred upon him; he became Constable and Lieutenant of Brecknock, Chamberlain of Caermarthen and Cardigan, Seneschal and Chancellor of Haverford West, Roos, and Buel; Justiciary of South Wales, and Governor of all Wales, Knight Banneret, and Knight of the Garter. Sir Rhys was the grandson of Sir Gruffydd ab Nicholas, the celebrated patron of the Bards. He was born in the year 1451, and died in 1527, at the age of 76. There is a curious and valuable life of him, written in the time of James I. by one of his descendants, in the first volume of the Cambrian Register. By that it appears that he was twice married.

It is painful to remark, that his son (who had thought proper to resume the name of Fitzurien, which had been in the family some centuries before) was attainted and executed on the most frivolous pretences, by the son of that very king to whom his father had rendered such eminent services: yet reflecting, how the last of the Plantagenets treated Stafford, and the first of the Tudors the Stanleys, it will appear that such a reward was in those days by no means uncommon.†

The costume represents the knight in his full habit of the Garter, with this singular circumstance, (if the original drawing be correct,) that there is no trace of the

\* It is said that Richard having some cause to fear the power of Rhys, sent to remind him of his loyalty; to which he replied, that should the Earl of Richmond attempt to land in Wales, he should pass over his body before he invaded England; and that, to keep his word, he crept under Mullock Bridge while Henry crossed over.

† The accusation was grounded on a supposed conspiracy to depose Henry the Eighth, and place James the Fifth, King of Scotland, on the throne. Rhys having resumed the name of Fitzurien, it was construed in an intent to seize upon the principality of Wales. The assistance to be derived from him by the Scottish King could only be proved by the concurrence of a pretended prophecy, which declared that James of Scotland, with the red hand, together with the Raven, should conquer England. The crest of Rhys being a raven, no doubt remained of his guilt. But the power of this family, and the recollection of what it could do to make a king, in such a mind as Henry's, no doubt were the true causes of his destruction. It is needless to add, that his immense property was alienated to the Crown.



## COSTUME OF THE SIXTEENTH CENTURY.

garter on the leg. We have selected the figure from among several others habited nearly in the same style, on account of this omission, and because there is no engraved portrait of Sir Rhys that we know of in existence. As this brave soldier belongs more to the close of the 15th, than the beginning of the 16th century, it has been thought proper to date this Costume some years earlier than the time of his death. It is taken from a recumbent effigy considerably larger than life, on an altar tomb in St. Peter's church, Caermarthen.

In the back ground is a view of Carew Castle, where he lived, and where he gave a splendid tournament to his Sovereign. The present Lord Dynevor is the lineal descendant of this ancient family.

### AUTHORITIES.

Monument on the North side of the chancel in St. Peter's church, Caermarthen. The drawing and particulars communicated by S. Meyrick, Esq. LL. D. and F.S.A.

*Arms.* Per pale *argent* a chevron *sable*, between three ravens proper, Fitzurien; and *azure* three bucks heads cabossed *or*; for Gwilym of Court Henry, whose daughter and heiress Eva, he first married, by which means his possessions were greatly increased, and the feuds which had long subsisted between the two families extinguished.

*Crest.* On a wreath, a raven proper.

## EXPLANATION OF THE VIGNETTE TITLE-PAGE.

William Bruges, Garter King at Arms in 1420, pointing to the several materials which have served for the compilation of the Ancient Costume.

*The Figure of Bruges from an illuminated MS. in the Museum at Oxford.*

## DIRECTIONS TO THE BINDER

*To arrange the Plates in Chronological Order:—The Descriptions to face the Plates.*

Anno	Anno
750 Anglo-Saxon King, &c.	1377 Joan Plantagenet and King Richard II.
750 Anglo-Saxon Women of the 8th Century.	1377 Courtiers attending on the King.
850 Anglo-Saxon Lady.	1392 William Beauchamp Lord Bergavenny.
940 A Cambrian Prince, &c.	1399 Arthur Macmurroch King of Leinster.
950 A Bishop and a Monk of the 10th Century.	1399 The King betrayed by the Earl of Northumberland.
966 King Edgar and a Youth, &c.	1405 Roger Walden, Bishop of London.
970 Anglo-Saxon military Chief, &c.	1407-8. John Crosbie, Prior of Coventry.
1035 Anglo-Danish Warriors.	1413 Sir William Gascoigne.
1066 Shipping at the time of the Conquest.	1417 Robert Chaumberleyn, Esquire to the King.
1189 Richard Cœur de Lion.	1420 A Lady of the Reign of King Henry V.
1204 Sir Hugh Bardolphe.	1425-6. Ralph Neville, 1st Earl of Westmoreland, &c.
1215 Alberic de Vere and Countess.	1429 Joan Pickering Lady Gascoigne.
1250 A young Nobleman, &c.	1432 Cecilia Lady Bryan Stapleton.
1250 Habits of Ladies, &c.	1435 A Sportsman of rank, and a Gamekeeper.
1250 Costume of the 13th Century, Reign of Henry III.	1439 Richard Beauchamp Earl of Warwick.
1259 Soldiers of the Reign of King Henry III.	1446 Joyce Lady Tiptoft.
1269 Avelina Countess of Lancaster.	1447 Military Costumes of the Reign of King Henry VI.
1269 Shipping, various Costumes, &c.	1450 King Henry VI. at his devotions.
1272 Fools or Jesters.	1450 Queen Margaret of Anjou.
1289 Sir Roger de Trumpington.	1450 Courtiers of the Reign of King Henry VI.
1306 A Scots Knight, &c.	1450 A Tournament, &c.
1309 A Knight Templar.	1450 A Fisherman.
1314 Thomas Earl of Lancaster, &c.	1450 to 1500. Artillery, Warlike Machines, &c.
1325 A Horse Litter.	1475 Pages and Valets.
1333 Sir John de Sitsylt.	1480 A Warder or Porter.
1369 Philippa of Hainault, Queen of England.	1482 Ships of the Reign of Edward IV.
1375 Trumpeters.	1482 English Archers.
1375 to 1425. Ships of the 14th and 15th Centuries.	1500 A Lady and Gentleman.
1375 to 1425. Artillery, Cross-bowmen, &c.	1500 Sir Rhys ab Thomas.
1376 Edward the Black Prince.	
1377 King Edward III.	



## ERRATA.

Anno.

Preface, page viii, line 2, *for veru, read very.*

966. King Edgar and a Youth. - - line 2, *for* to Winchester Cathedral, dated Anno Domini 966, *read* upon Winchester cathedral, and dated.  
line 17, *for* hold, *read* held.
1066. Shipping at the time of the Conquest. line 22, *for* gained in a few days, *read* he gained.
1189. Richard Cœur de Lion. - - line 9, *for* hauberk, *read* a hauberk.
1250. A Young Nobleman of the Reign of Hen. III. article Authority, 19. C. I. and Harleian 1526 and 1527.
1250. Reign of King Henry III. - - last line, *for* fifteenth, *read* thirteenth.
1377. Courtiers attending on the King. - line 5, *for* Plantagent, *read* Plantagenet.
1392. William Beauchamp. - - line 4 from bottom, *for* Guilliellmus, *read* Willielmus.
1407. John Crosbie. - - line 13, *for* that of a bishop's, *read* bishop.
1429. Joan Pickering Lady Gascoigne. - the date under the arms in the plate should be 1429.
1446. Joyce Lady Tiptoft - - line 3, *for* 1386, *read* 1404.
1482. Ships of Edward IV. - - last line, last words, *for* Honda, *read* Horda Angel-cynpan.
1482. Archers. - - Authority. *for* Nero, D. VII. *read* Julius, E. IV.
1500. Sir Rhys ab Thomas. - - at top, *for* sixteenth, *read* fifteenth century.  
line 9, *for* certain it s, *read* it is.

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